

MUSICAL AMERICA



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PLAN AN AMERICAN OPERA CLUB LEAGUE

**Metropolitan's Ambitious Project
to Popularize Opera in
This Country**

**Messrs. Gatti-Casazza, Dippel and Kahn
Announce Scheme to Form Clubs in
Various Cities to Study and Perform
Standard Works**

What promises to be the first step in the fulfilment of the intention expressed early last Spring by the new Metropolitan Opera House directors, to use that institution's influence for artistic rather than monetary gain, was taken this week, when Messrs. Giulio Gatti-Casazza, Andreas Dippel and Otto H. Kahn announced in Carlsbad, Austria, a plan to foster operatic art throughout the country by the organization of local opera clubs in leading American cities.

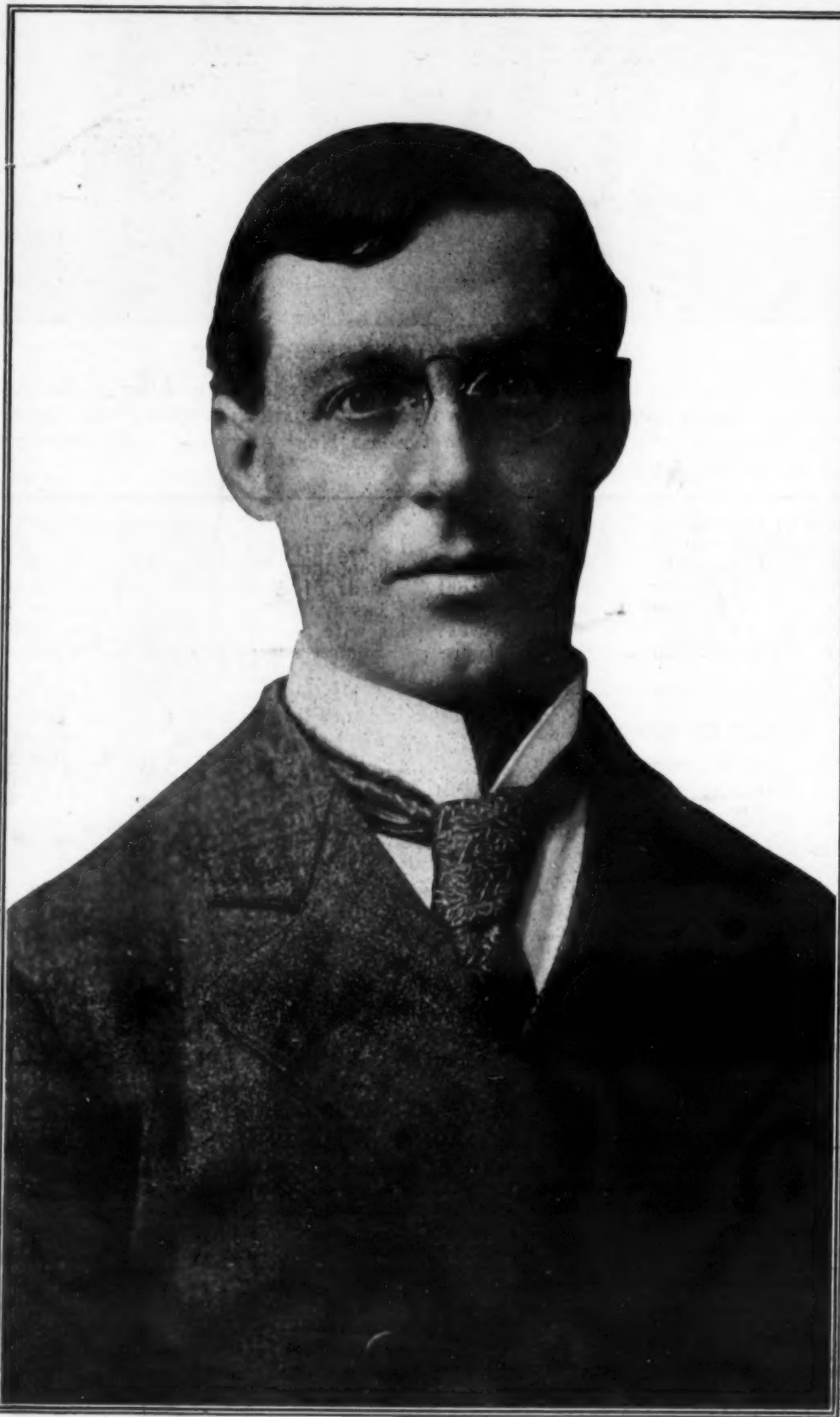
The plan, modeled after the university extension idea, is to make the Metropolitan Opera House, in New York, the headquarters of a league of clubs, constituting the choral societies in the various cities, and prosecute systematically a study of the standard operas. These clubs, it is intended, will not only study operatic literature, but will rehearse and with the assistance of soloists of the main company in New York, perform the works. Lectures, illustrated by phonographic records and stereopticon slides picturing scenes from the operas, will be supplied to promote the organization of local clubs for the study and performance of the opera.

A graded list of operas recommended for study will be issued. Advice will be furnished as to where and how reliable vocal scores of these operas may be obtained, and what omissions, if any, may be found advisable. Plans for suitable production of opera will be suggested, whether with or without scenic representations, performances varying according to the financial ability and willingness of localities, from operatic concert or opera in concert form to the staging of whole acts, and the giving of an entire opera.

A combination of museum and library is also to be developed, possibly in connection with the New Theater, where books, manuscripts, photographs, costumes and whatever else may be of use to those seeking information about opera in all its bearings will be obtainable.

Some of the beneficial purposes which the managers of the Metropolitan Opera expect to accomplish through the working of the educational enterprise are these: Greater numbers of people may become acquainted with the delights of opera, to the enrichment of their lives. A stimulus will be afforded to the idea of private and public endowment of opera in many localities. A widespread interest in opera will bring out original effort along operatic lines so that the numbers of American writers of libretto and composers of music will grow and American artists may increasingly compete with the artists of other countries in winning honors in the field of operatic creation and interpretation.

Incidentally, the Metropolitan Opera hopes to solve that troublesome problem of recruiting an intelligent chorus without having to depend upon going abroad in search of desirable material.



ERNEST HUTCHESON

Though Australian by birth, this distinguished young pianist has become so intimately identified with the music life of America since joining the faculty of the Peabody Conservatory of Music, Baltimore, that this country now regards him with a sense of proprietorship. (See page 12.)

Milwaukee Singer Weds New Yorker

MILWAUKEE, WIS., Aug. 10.—Carrie Seyferth, the well-known alto singer of Milwaukee, who recently scored much success as one of the prima donna stars at the sängerfest of the Northwestern Sängerbund at La Crosse, has been married to Hans Rissenkoenig, of New York. After a short honeymoon the couple will be at home in New York. M. N. O.

Brooklyn Arions Sail for Home

BREMEN, Aug. 8.—The members of the Arion Choral Society, of Brooklyn, who have been touring Germany, sailed for home this morning on the steamer *Bremen*.

Washington's New Trio

WASHINGTON, D. C., Aug. 10.—Along with the other organizations under his direction, Sol. Minster has gathered together a trio consisting of Doré Wolfsteiner, cellist; David Kindleberger, pianist, and himself, violinist. The three excellent musicians will be heard in local and out-of-town recitals next season. W. H.

German Band Not Coming Here

BERLIN, Aug. 8.—The War Office has refused permission to the band of Prince Albrecht of Prussia's fusilier regiment to accept an engagement for a two months' concert tour of the United States.

LAUD PROJECT TO POPULARIZE OPERA

**Metropolitan Plan Will Have Far-
Reaching Effect, Say
Musicians**

Authorities in Various Cities Give Opinions on New Scheme—Mr. Hammerstein, of the Manhattan, However, Sounds a Note of Disapproval

Musical authorities in various American cities this week expressed themselves enthusiastically in praise of the Metropolitan Opera scheme to foster operatic art and culture by means of the National League of Local Opera Clubs. The only dissenting voice was that of Oscar Hammerstein, who characterized the scheme of training choruses all over the country and sending out a few principals now and then to produce opera as "chimerical."

He contends that grand opera cannot be produced in the university extension way. "What kind of result will you get without rehearsal, without big orchestras and without great conductors?" he asked. "It might be sing-song, but not grand opera as I understand it. The reason for the whole thing is most evident to me. These men are ignorant of conditions in this country, and still they realize strongly that it is up to them to do something."

Siegfried Behrens, one of the leading spirits in the Philadelphia Operatic Society and the Philadelphia representative of the Metropolitan Opera Company, said: "Of course, I favor local talent first of all. It seems to me, though, that the scheme mapped out by these opera managers is very good. A local organization that wants to produce grand opera would be benefited greatly by having operatic books and advice to fall back on."

Tali Esen Morgan, at Ocean Grove, predicts great success for the movement and declared every city of 10,000 inhabitants would soon have its operatic chorus and produce light operas. "Oratorios," he said, "lack dramatic action, and the plan proposed could be adapted to oratorios, which, if costumed and with proper stage effects, would appeal more to the imagination than the bare recital now in vogue." He said he would introduce this idea in the Brooklyn Temple next Winter.

In Boston, Henry F. Converse of the executive staff of the Boston Opera Company; Arthur Foote, the composer and teacher, and Arthur Farwell, president of the American Music Society, expressed much interest in the plan. Mr. Farwell said: "It is the best news for some time. It is an extremely important step in the evolution of American art and one which should mark the beginning of the great epoch which is upon us. I believe it will find hearty support everywhere."

Frederick H. Griswold, music critic of the *Chicago Record-Herald*, said: "There is an uncommonly good lot of material here whose works need such stimulus and help as the Metropolitan opera directors could give. The Musical Art Society of Chicago has been urged to take up grand opera. If it were to do so and had the help of the Metropolitan, I know of no place where a better test could be obtained of the value of the plan outlined by Mr. Dippel and his associates."

WILLY HESS HERE WITH NEW VIOLIST

Looks Forward Eagerly to Appearance of New Hess-Schroeder Quartet

Willy Hess, after an absence from the Boston Symphony Orchestra, of which he was concert-master until a year ago last May, returned to New York on Sunday, August 9, and will resume his duties there under Max Fiedler, the new conductor, early in October when symphony rehearsals begin. Until that time he will be mostly in Sorrento, Maine, practicing with the new Hess-Schroeder quartet.

With him he brought Lionel Tertis, violist, and with Mr. Schroeder, 'cellist, and J. Theodorowics will remain in Sorrento until the end of September. Then the concert-mastership of the symphony orchestra, from which he has been absent a year, on "half-vacation" will be again taken up by Mr. Hess.

In the recitals that Mr. Hess gave in Cologne last year and in other cities of Germany it was the unanimous decision that his hand had lost none of its cunning and that he played with great beauty of tone and interpretation.

When a MUSICAL AMERICA representative talked with Mr. Hess shortly after his arrival here, it was evident that he looked forward with much pleasure to the series of concerts which his quartet had in contemplation. Mr. Tertis was present and impresses one as an unassuming young man, whose success abroad has not at all gone to his head. He will, according to many who are supposed to be authorities, form a valuable acquisition to American music circles.

Mr. Hess and Mr. Tertis went to Boston on Monday afternoon and after a short stay departed for Sorrento.

"There we will find Mr. Schroeder and Mr. Theodorowics waiting for us," said Mr. Hess, "and until the end of September we will rehearse. I must leave then to go to Boston, as early in October begin the symphony rehearsals."

"The quartet will play in New York and Boston and neighboring cities. No dates are settled yet as on account of the great number of artists in the field it is hard to arrange matters so that there will not be clashes. We can not go very far away from Boston on account of my symphony duties, but after the symphony concerts are over Mr. Wolfsohn plans a tour that will take in more Western cities—at least Buffalo, Cleveland, etc."

"When I went abroad last year I settled at Bonn. I had a few pupils, including one very charming Boston girl, and I gave some recitals. But I rested mostly."

"I was with Mr. Tertis five years ago in London, where he was a professor in the Royal Academy of London—a position I once held myself."

"As to Max Fiedler who is to be the Symphony's new conductor, I played with him in Hamburg and I regard him as an excellent musician. He did well here in New York with the Philharmonic and it

Josef Lhevinne, the Pianist, and Two of His American Pupils Near Warsaw



LHEVINNE ON HIS TENNIS COURT

This Photograph Shows the Eminent Russian Pianist Resting After a Strenuous Tennis Match. With Him Are Two of His American Pupils. Mr. Lhevinne Is Preparing a Brilliant Repertoire for His Next American Tour, During His Stay at His Summer Home Near Warsaw.

stands to reason that he is a good leader or the powers that be of the Boston Symphony would never have engaged him.

"Will Karl Muck return? I do not know, but all Berlin thinks he will. I didn't try to get behind the scenes, because there, you know, things are apt to be disenchanting."

MUSIC IN MONTGOMERY

Local Organist Gives Recital in Wilmington—Vacation Notes

MONTGOMERY, ALA., Aug. 10.—George L. Johnson, one of the best organists in the State, has just returned from Wilmington, N. C., where he gave the following program in recital: G Minor Fugue, Bach; First Sonata, Mendelssohn; "Marche Seraphique," Guilmant; "Romanza," Lemare; Concert Rondo, Hollins; "The Storm," Lammans.

Rienzi Thomas, organist of the First Presbyterian Church, has just closed a most successful season of teaching, having had a large class both in piano and voice culture. His work this season has been

of great benefit to the general public, as he has given a number of choral works, among them "Gallia" and "The Seven Last Words of Christ." He has just gone to Pickway, O., to spend his vacation with his wife and two interesting little girls.

Summer opera is filling in the space between seasons, two companies are at present playing here. Only the light operas and musical comedies are being given.

John Proctor Mills, who was recently re-elected as auditor of the Alabama State Music Teachers' Association, will leave in a few days to spend a part of his vacation with Adolf Dahm-Petersen, the well-known Norwegian baritone singer and teacher (formerly of New York), but located at present at Birmingham, Ala. Mr. Mills has just finished the most successful season he has ever had, this past being his eighth. He numbered among his pupils one from Louisville, Ky., and one from Texas.

Max Vogrich, who formerly lived in New York, and whose name is associated with several piano and vocal compositions, as well as the opera "Buddha," has moved from Wiemer, Germany, to London.

LEAVE CINCINNATI FOR WORK ABROAD

Several Local Soloists Departing for Europe—Summer-Park Music

CINCINNATI, O., Aug. 10.—During the past week Joseph Sheehan's Metropolitan English Opera Company has been giving nightly performances of Bizet's "Carmen" at Chester Park with Margaret Crawford appearing in the title rôle. Mr. Sheehan as *Don Jose* was acceptable. Thomas Richards sang *Escamillo*. Vera Stanley, a former Cincinnati girl, sang the part of *Micheala*.

At the Zoological Garden, Froehlich's band continues to be the special attraction with Marcus Kellermann, the local basso, as soloist. Mr. Kellermann left Cincinnati Saturday to fill an engagement in Lima, Ohio; and immediately upon his return will leave for Berlin to begin his seven years' contract with the Berlin Royal Opera Company. Cincinnatians will follow his work with much interest.

Joseph Schenke, the popular Cincinnati tenor, left Monday to spend two weeks at the home of Frederick Converse, near Boston. During his stay Mr. Schenke will go over the tenor parts in Mr. Converse's new oratorio "Job." As previously announced in MUSICAL AMERICA, Mr. Schenke has been engaged by Mme. Schumann-Heink to assist in presenting this work when the great contralto begins her European tour in October at Hamburg.

Another Cincinnati musician who will leave shortly for Europe is Mrs. Douglas Boxall, wife of the gifted young pianist whose death occurred a fortnight ago. Mrs. Boxall with her infant son will spend the early fall at the home of Mr. Boxall's parents in England, and later will proceed to Vienna to resume her studies with Leschetizky, with whom she spent a year prior to her marriage.

Theodore Bohlman accompanied by Mrs. Bohlman, who return to America to resume teaching at the Cincinnati Conservatory of Music, are expected at the Conservatory to-day. During his year's leave of absence Mr. Bohlman held a position in the piano department of the Stern Conservatory of Music in Berlin. Mr. Bohlman already enjoys a splendid reputation as a pedagogue and piano virtuoso in America, and in addition to his duties at the Conservatory will fill a number of recital engagements in Ohio and adjoining States throughout the season. F. E. E.

Henry W. Savage has engaged for "The Merry Widow" the splendid orchestra that contributed largely to the success of "Madam Butterfly" last year. This excellent body of musicians will be placed with the company that is to tour the Southern and Western States. Franz Lehar's score for this world-renowned success is without a rival in the entire library of operettas, and Mr. Savage expects to send the beautiful work on tour with the finest musical and production equipment that ever went out of New York.



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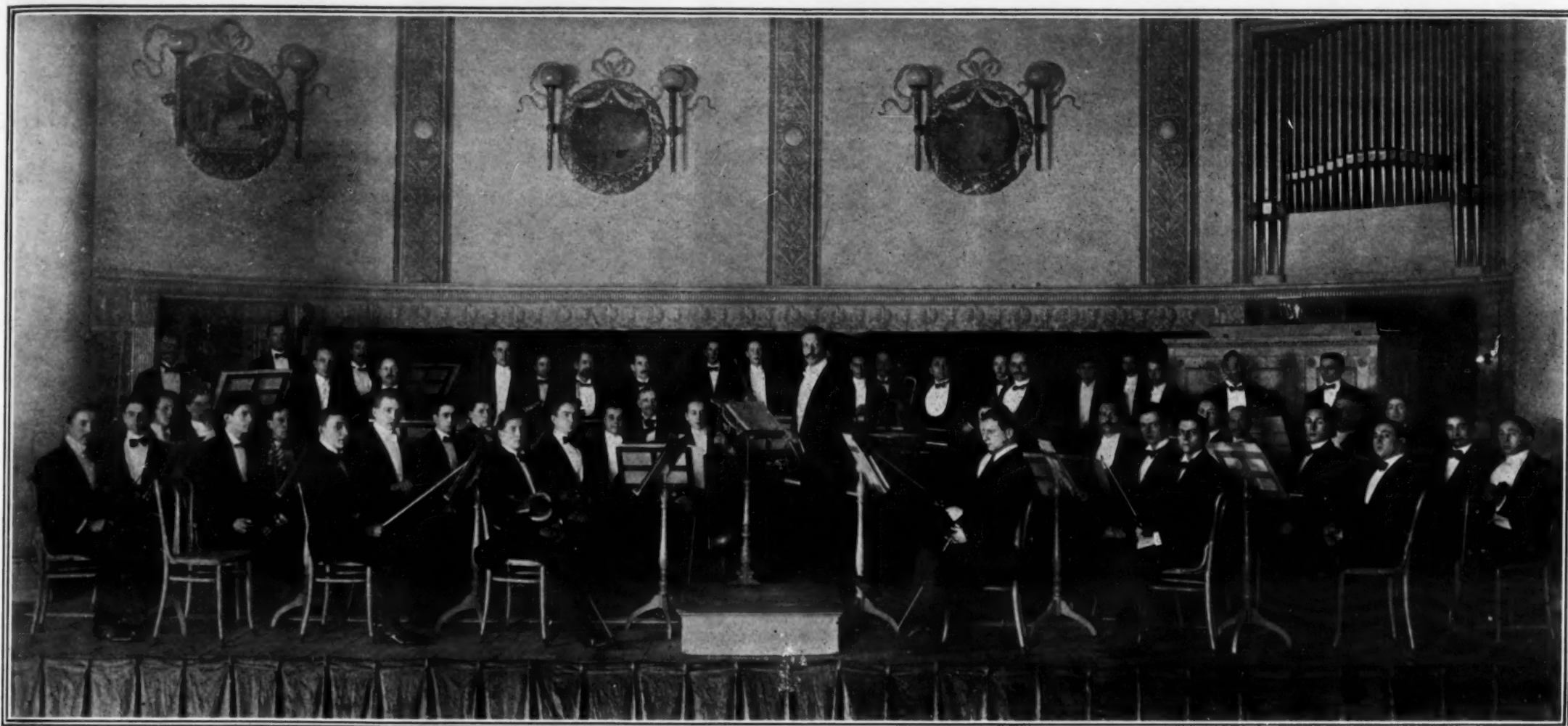
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STUDENT ORCHESTRA ACTIVE AT COLUMBIA

**Amateur Musicians Play Ambitious
Programs Under Baton of
Prof. Rubner**

Columbia University can boast of having in the Columbia University Philharmonic Society one of the largest and most active amateur orchestras in New York City. Its membership, up to last year, was confined to the officers and student body of the University, but during the past season several amateurs not connected with the institution were admitted.

Two concerts are given every Winter at the Horace Mann Auditorium, and an annual concert at Mendelssohn Hall in the Spring, which is made the main event of the season, and at which many former members who have graduated from the University assist to swell the ranks of the orchestra. At this year's annual Reunion Concert, held on April 8, the audience taxed the capacity of Mendelssohn Hall, and grew enthusiastic over the rendering of as ambitious a program as was ever undertaken by an amateur orchestra. Prof. Cornelius Rubner, head of Columbia's music department, besides conducting, was heard as piano soloist, and Mrs. Raymond Osburn, soprano, was the assisting singer. The program consisted of the following numbers:

Overture, "Der Freischütz," Weber; "Air d'Ophélie," from Thomas's "Hamlet"; Symphony in B Minor (unfinished), Schubert; three dances from "Henry VIII" Suite, Edward German; "Wotan's Farewell and the Fire Music," from Wagner's "Die Walküre," arranged for piano by Cornelius Rubner; "Agnus Dei," for orchestra, Bizet; "My Star," Rubner; "Auf dem Wasser zu Singen," Schubert, and "Morning Hymn," Henschel; march from "Tannhäuser," Wagner.

The moving spirit in the orchestra is Prof. Rubner, who spares time from his many duties to devote himself enthusiastically to its training. Since he took charge

two years ago the standard of performance has been raised considerably, and he goes on with the work of improvement with almost the interest, he has confessed, that he found in his work as conductor in Europe. His personality is a great asset to the organization, as the members like him and will work for him.

The organization is financed through a system of graduate subscription and associate membership. For the Mendelssohn Hall concert a special list of patrons and patronesses is secured. This year's number included many distinguished names. The concerts are always by invitation, no admission being charged. The revenue is increased by the receipts of the "theater orchestra," a selection of from fifteen to twenty of the members, who provide in-

cidental music for the various plays given by organizations at the University. This orchestra is not directed by Prof. Rubner, but by the president of the society for the past two seasons, J. Odell Hauser. Last season this orchestra extended its scope and played at concerts in Montclair, Christ Congregational Church, Bronx, and Carnegie Lyceum.

The members rehearse every Wednesday night in one of the buildings at the University. The season opens about the middle of October, and closes with Commencement Day, for which the orchestra provides the music. The officers for the past year were J. O. Hauser, '08, president; B. C. Tuthill, '09, vice-president; H. B. Brainerd, '09, secretary; W. A. Eimer, '08, manager.

SHEFFIELD SINGERS MAY VISIT BUFFALO

**Dr. C. A. E. Harriss, of Ottawa,
Trying to Arrange a
Concert There**

BUFFALO, N. Y., Aug. 10.—Early in the coming November, Buffalo may have the privilege of hearing one of the greatest singing organizations in the world. Only for the fact that Buffalo does not permit the use of Convention Hall for paid affairs on Sundays there would be no question of the people of this city having a chance to hear the great Sheffield Choir, of Sheffield, Eng. If the Sheffield Choir does sing in Buffalo this will be the only American city to be honored by the presence of this distinguished musical organization.

Dr. C. A. E. Harriss, of Ottawa, came to Buffalo last week to try to arrange a date for the Sheffield Choir. It was through his efforts that the choir determined upon a two weeks' tour of Canada. Unlike the Viennese Choir, the Sheffield singers have to pay their way, and are, therefore, unable to sing for charity. They intended confining their trip entirely to Canada, but Dr. Harriss has such a friendly feeling towards Buffalo that he came here to see if arrangements could not be made for the choir to sing in this city. The choir will be at Niagara Falls, to take in the wonders of that place, on Sunday, November 8, and they would have come on to Buffalo that evening and have given a concert, but for the rule anent Convention Hall being open to paid affairs on Sundays. Dr. Harriss took an option on Convention Hall for Monday evening, November 9, and he is now working among the musical organizations of Buffalo to see what co-operation can be secured.

The Buffalo Orpheus held a meeting at which Dr. Harriss was present, and explained the plans of the Sheffield Choir.

Carl Goldmark's "A Winter's Tale" is to be staged at the Berlin Royal Opera next season.

OPERA FOLK AT GERMAN RESORT



This photograph shows Mme. Gadski, standing on the left, with a party at Bad Elster, the German Summer resort. In the group will be recognized Hugo Goritz, also of the Metropolitan Opera Company, with the automobile cap, and Mrs. Goritz. Another member of the party is Mabel Rugelmann, of San Francisco.



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WHAT IS BEING DONE IN EUROPEAN MUSIC CENTERS

HENDERSON SHOCKED BY "SALOME" DANCE

New York Critic in London Finds
Maud Allen's Version
Immodest

W. J. Henderson, the entertaining music critic of the New York Sun, is at present in London, and an article sent his paper last Sunday from that city reviewing Maud Allen's *Salomé* dance proves that he has not yet exhausted his vocabulary in caustic comment on the gymnastic exhibition which caused such a sensation in Richard Strauss's music drama. He describes the performance in this manner:

"But this dancer does not wear tights. Neither above nor below does she wear them. Except for the articles mentioned she is absolutely naked, body and limbs. This is no dance of the seven veils. It is a dance of only one veil, and not much of a veil at that. She does not take it off. She does not need to."

Of the London musical situation he says: "In all her brilliant career Melba has never been praised so ecstatically as she has been in London this season. A few nights ago she sang *Violetta*, and some critics went so far as to say it was an unequalled performance. The public went into raptures over it. * * * Meanwhile, they all have been wondering what is the matter with Tetrassini. How is it that she doesn't sound now as she did last Fall? Does she not sing so well after all, or did she lose it all among the savage Americans?"

"Those who had not the courage last Fall now come out boldly and say she never was an artist of the first rank—certainly not to be placed in the same class with Melba. * * * Melba will come to America next season—so will Tetrassini. Over in West Thirty-fourth Street there will be a war of the Amazons, and crafty Oscar Hammerstein will laugh in his hat while the Gatti-Casazza-Dippel combination will observe and ponder. Meanwhile, here is a health to Nellie Melba, 'May her shadow grow less (for it is much too big), but her voice never.'"

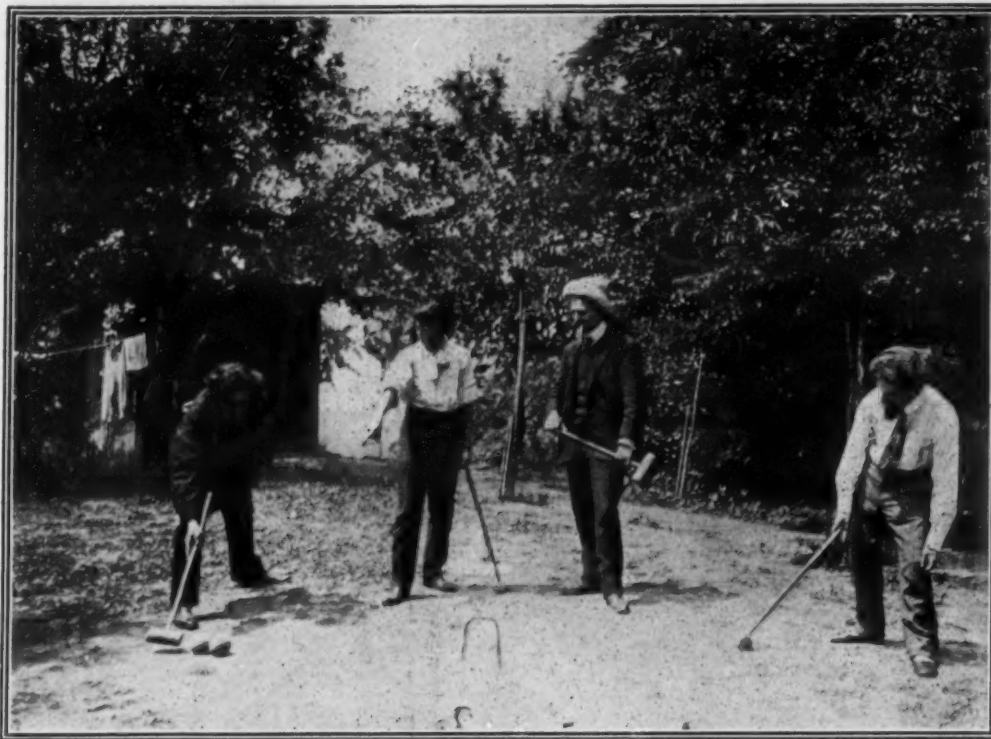
The Opéra Comique, Paris, has a new chef d'orchestre in Gabriel Grovlez. He made his debut in the recent production of De Camondo's "Le Clown."

The new opera that Jean Nougues is making of "Quo Vadis," with libretto arranged by Henri Cain, will first be given at Nice during the coming season.

A novelty promised for early production at the Paris Opéra Comique is "Solange," booked by Adolph Aderer, music by Gaston Salvayre.

The Stern Conservatory in Berlin had a total enrollment during the past year of 1,167 pupils.

Flonzaley Quartet Members in Switzerland Enjoy the American Game of Croquet



FLONZALEY QUARTET IN SWITZERLAND

The Flonzaley Quartet, who are spending their Summer season at the home of Alfred Porhor in Cronchet, Lausanne, Switzerland, besides engaging in daily practice for their forthcoming American season, have this Summer devoted considerable time to the American game of croquet. The accompanying illustration shows them at play. In the background of the photograph will be seen a cottage which was built expressly for rehearsal purposes.

JOMELLI COMING HOME

Soprano Engaged By Cable for Ocean Grove Concert

PARIS, Aug. 8.—Jeanne Jomelli, formerly of the Manhattan Opera House in New York, who has been spending the Summer in Paris, has been engaged by cable to sing at a concert in Ocean Grove, N. J., on August 26 and Labor Day. She sails from here on the 19th.

Manager R. E. Johnston announces that Mme. Jomelli has been engaged also as a soloist for the Worcester Festival, October 1 and 2, the Maine Festival, October 8 and 14, and the Columbus Festival, on October 26. Her other concert engagements include appearances at Indianapolis, St. Louis, Denver, Milwaukee and four New York engagements. She has been re-engaged for the Spartanburg, Greenville and Louisville festivals next season.

Eugen d'Albert's new opera, "Iseyl," which will not be completed before next year, will have its première at the Berlin Royal Opera.

Two more Italian cities, Genoa and Turin, will be introduced to "Die Walküre" next season. "Siegfried" also will be given in Genoa.

NIESSEN-STONE IN BAYREUTH

Contralto of Metropolitan Company Is Deeply Impressed by Festival

Matja von Niessen-Stone, the German contralto who is to be a member of the Metropolitan Opera Company next season, is now in Bayreuth, studying the rôles she will sing in the Wagnerian operas and enjoying the festival. Of this year's performances she writes enthusiastically to a New York friend: "The ensemble is overwhelming! But how many rehearsals they have! Chorus, regie and orchestra are simply wonderful!"

Mme. von Niessen-Stone's Summer has been saddened by the death of her mother, who passed away while the singer was on the ocean on her way home to see her at the close of her last American season. While the contralto is coaching her rôles with Continental authorities, her small son is spending the Summer months with friends in Cornwall, England.

Only one of the seventy-one opera performances given at the Court Theater in Dessau, Germany, during the past year was devoted to a Verdi work.

The Senate at Hamburg has voted down the recommendation to build a new opera house.

TETRAZZINI SPEAKS ENGLISH FLUENTLY

"How D'You do, by Gosh," Her
New Greeting—Tells of
Her Plans

PARIS, Aug. 8.—Just to show how absolutely American she has become, Mme. Tetrassini, fresh from her triumphs at Covent Garden, who has arrived at the Hotel Meurice, greeted a New York correspondent with the words, "How d'you do, by Gosh." She expressed in no mistaken terms her admiration for New York, and anticipates with delight appearing in Philadelphia, Boston, and perhaps Chicago.

She has been scheduled to appear thirty-two times during the season, and will present several new parts, one of which is the leading rôle in Meyerbeer's "Etoile du Nord." New Yorkers will also hear her for the first time in "La Sonnambula," "I Puritani," "Les Huguenots," "Il Barbiere de Sevilla" and Bizet's "Pêcheurs des Perles."

One of Mme. Tetrassini's principal occupations during her stay here was journeying along Rue de la Paix buying gowns to wear off and on the stage. She leaves Paris for Milan to take a rest before returning to England on September 28, when she will give fourteen concerts. Her present plan is to sail for America on October 28, on the *Kaiser Wilhelm*.

"Mr. Hammerstein has written me," she said, "that the Chamber of Commerce, Philadelphia, wants to give me a reception. I shall be very happy to sing in Philadelphia again."

Mme. Tetrassini's season at Covent Garden included sixty-eight performances, and she also sang at three private musicales, two given by Waldorf Astor, at which Caruso and Yvette Guilbert appeared, and likewise one concert given in St. James Theater, under the patronage of the Princess of Wales.

HOF KAPELLE FOR SHERRY'S

Restaurateur Announces That He Has Engaged Viennese Court Orchestra

A Paris dispatch brings the information that Louis Sherry of New York who has lately arrived from Vienna, has announced that he has engaged the Court Orchestra of Austria to play during the coming season at his New York restaurant.

The imperial orchestra, called the Hof Kapelle, is well known in Europe and consists of twenty-eight men. Although this orchestra is an adjunct of the establishment at the Hofburg in Vienna, the Kapellemeister has the privilege of taking his men out of the country. The imperial orchestra of Vienna achieved its greatest fame while Johann Strauss, the "Waltz King," was the leader.

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GERMAN SINGERS IN PHILA. GATHERING

Allemania Society Has Fourth
Annual Festival at
Willow Grove

PHILADELPHIA, Aug. 10.—A great gathering of German-Americans last Thursday evening attended the fourth annual festival of the Allemania Singing Society at Willow Grove Park, to hear the songs of the fatherland. The singing was conducted by Hermann G. Krumme, with accompaniments by the Theodore Thomas Orchestra. About seventy-five male voices were in the chorus, and Director Krumme was compelled repeatedly to acknowledge the plaudits of the audience.

Among the selections were "Song of the Smithy," "Awakening of the Forest," "Love's Whispering," "In the Forest" and "To My Country." Members of the musical committee who assisted Director Krumme in arranging the event were Frederick Haussman, Joseph Liebsch, Henri Saward and Gottlieb Fritz.

The Schiller Männerchor, another German singing society, held its annual festival during three days last week in Washington Park, here. Athletic sports and games were the leading features of the celebration, and at night numerous patriotic tableaux were presented. One tableau represented the unveiling of the monument of Schiller, the great poet who is admired by the society, and was the occasion for much enthusiasm. Rain interfered with many of the athletic arrangements out-of-doors, but they were supplemented by indoor entertainment of song and dance. S. E. E.

MISS BALSTAD IN RECITAL

Norwegian Soprano, Now of St. Paul,
Sings with D. F. Colville

ST. PAUL, MINN., Aug. 10.—Borghild Balstad, a Norwegian dramatic soprano recently located in St. Paul, has appeared in recital with D. F. Colville, baritone, at the Dellwood clubhouse, before an audience representative of St. Paul's musical and social circles.

Miss Balstad is a young singer schooled under celebrated teachers of the old country and America, whose clear voice of extended range and a pronounced dramatic tendency were favorably demonstrated in a Scene and Romance from "Romeo and Juliet," two Schubert songs, "Gretchen am Spinnrade" and "Heidenroslein," and a closing group consisting of "Villanelle," by dell Acqua; "In Blossom Time," by Needham, and "Were I a Bird," by Logan.

Mr. Colville's numbers were Tchaikowsky's "Pilgrim Song," Victor Harris's "Hills o' Skye," Max Heinrich's "Who Knows," "When I Was a Page," from Verdi's "Falstaff," and "An Irish Love Song" by M. R. Lung. In these the baritone's fine voice and artistic delivery were freely commented upon. Eva White accompanied at the piano. F. L. C. B.

Odette Valery, who is to be the star danseuse at the Manhattan next season, is attracting considerable attention in London, where she is appearing at the Coliseum.

Famous Northwestern Choir on Annual Camping Trip



CHOIR OF ST. JOHN'S EPISCOPAL CHURCH, OF ST. PAUL, IN CAMP

ST. PAUL, MINN., Aug. 10.—The accompanying illustration shows the noted choir of St. John's Episcopal Church of this city, of which G. H. Fairclough is the director,

in their camp at Russell Beach, Green Lake, forty miles north of this city. The camp is an annual affair, and lasts two weeks. The expenses of the outing are entirely paid from the collections taken at the

special monthly musical services given during the year. These concerts are important events in the musical life of St. Paul. Mr. Fairclough is seen in the photograph standing at the extreme left.

AKRON SOCIETY'S PLANS.

H. Evan Williams Will Be Director of
the Tuesday Musical Club

AKRON, O., Aug. 10.—The Tuesday Musical Club, with a membership of more than 150, is looking forward to many good musical events during the coming season. H. Evan Williams has been engaged for director, and Mrs. Katherine Bruot for accompanist. Mr. and Mrs. Sieberling are spending the Summer at Mackinac Islands. Mr. and Mrs. W. B. Collins have a Summer home at Long Lake, near Akron. H. Evan Williams, the tenor, and family are in Michigan.

Beatrice McCue, the contralto, is resting at Catawba Island, O. Sigmund Klein, the pianist, has sailed for study in Germany. A. F. W.

NOVELTIES FOR PARIS

Eight New Operas Promised for Opera
Comique By Director Carré

PARIS, Aug. 1.—Albert Carré, director of the Opéra Comique, has announced a list of novelties to be produced in that house during the coming season. Many of the composers are entirely new to this stage.

The first novelty promised is "Solange," by Messrs. Aderer and Salvayre. After that will follow "Leone," by Montorgueil; "Arene and Rousseau Sanga," by Eugene Morand, Paul de Choudens and Isadore de Lara; "Myrtill," by Ernest Garnier; "Chiquito," by Jean Nougues; "Pierre le Vêridique," by Xavier Leroux, and "On ne Badine pas Avec l'Amour," by Gabriel Pierré.

Jean Nougues, composer, and Henri Cain, librettist, are writing an opera based on "Quo Vadis."

AMATEURS REFUSE OFFER OF CALVE

Philadelphia Operatic Society Bars
Prima Donna from Its Next
Performance

PHILADELPHIA, Aug. 10.—John Curtis, president of the Philadelphia Operatic Society, received a communication from the manager of Mme. Emma Calvé, suggesting that arrangements might be made with her to appear as *Carmen* with the local musical organization during the coming season.

The letter was quite a surprise to the Operatic Society management, but the offer has been refused by Mr. Curtis. In his reply to Mme. Calvé's manager he wrote that the proposition was received as a great compliment to the organization, and that he was sorry that he could not enter into an arrangement for her appearance. He explained that the Philadelphia Operatic Society limits itself to producing strictly local and non-professional talent at its operas, and, furthermore, that the offer could not be considered because the society has advanced so far with the preparation of the "Hueguenots," which will be presented at the Academy of Music November 5 and 10, that it would be impossible to arrange for Mme. Calvé's appearance on the 30th.

The rehearsals for the Society's Fall production will be started August 19, and continue weekly until the presentation days. Most of those who will appear in the principal rôles have already learned their parts. S. E. E.

GAVE 212 CONCERTS

New York Symphony Orchestra's Last
Season a Notable One

During the past season the New York Symphony Orchestra gave exactly 212 symphony concerts in New York and other cities. That figure does not include a five weeks' engagement at Ravinia Park, Ill., at the end of which a superb loving cup was presented to Walter Damrosch by his admirers.

The Spring tour, extending over nine weeks, was the longest on record in the annals of orchestral tours. The success achieved by Mr. Damrosch has attracted many new subscribers to the guarantee fund, and the forty-two concerts the symphony society has decided to give next season in New York and Brooklyn will derive an added charm from the fact that several artists of international reputation have joined the ranks of the orchestra.

SEMBRICH CLIMBS HILLS

Refuses \$6,000 Offer of Concert Fee in
Order to Enjoy Sport

Mme. Sembrich, who is now at her chalet at Madonna di Campiglio in the Dolomites, where she will remain until the middle of September, has for the past two Summers refused to accept the offer of the directors of the Casino at Ostende to sing there in concert.

She was invited to come in August and she did not care to interrupt her vacation. She has just received a third request from the Casino promising her for three appearances in concert the sum of \$6,000, which is the largest fee paid to any singer that appears there with the exception of Caruso. Mme. Sembrich declined that offer, in favor of mountain climbing.

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PLANS OF THOMAS EVANS GREENE

Well-Known Tenor Will Take an Important Part in Next Musical Season

Boston, Aug. 3.—Thomas Evans Greene, of Washington, D. C., one of the leading American tenors, has gone under the management of W. S. Bigelow, Jr., of this city, and will devote his attention as he has during the past two seasons to oratorio, concert and recital work during the season of 1908-09.

Mr. Greene sang the part of *Franz* with marked success at a revival of "Adelaide," given by David Bispham at a Beethoven Evening at The Casino in Torrington, Conn., in July.

Two seasons ago Mr. Greene was the assisting artist for Mme. Sembrich on a concert tour. He has sung with the Philadelphia and Washington Symphony Orchestras, and has also been very successful in opera work. Mr. Greene's operatic experience is extensive, and his record of appearances includes over 150 operas, both light and grand.

He was at one time tenor in the Marble Collegiate Church, Fifth avenue, New York. In 1907 Mr. Greene sang at the Musical Festival at Atlanta, Ga., with Schumann-Heink, Campanari and other prominent artists. He is now booked to appear with Mme. Rider-Kelsey, Janet Spencer and Claude Cunningham in a new song cycle to be given in Washington next January.

Mr. Greene is enthusiastic in his work, and has great capacity for study.

D. L. L.



THOMAS EVANS GREENE

Glenn Hall's Tour Extended

Messrs. Haensel and Jones, managers for Glenn Hall, the tenor, report such a great demand for the services of Mr. Hall that the latter has decided to extend his tour, which was originally planned for December, January and February, into the months of March and April. Owing to the fact that bookings for the latter part of November were arranged for, Mr. Hall will be obliged to come to America in that month, in-

stead of early in December, as originally contemplated.

A Japanese Idea of Music

Lafcadio Hearn, in his book "Kokoro," said: "Great music is a physical storm; agitating to unimaginable depth the mystery of the past within us. Or, we might say, that it is a prodigious incantation—every different instrument and voice making separate appeal to different billions of pre-

natal memories. There are tones that call up all ghosts of youth and joy and tenderness; there are tones that evoke all phantom pain of perished passion; there are tones which resurrect all dead sensations of majesty and might and glory, all expired exultations, all forgotten magnanimities.

"Somewhere it is said that human life is the music of the gods; that its sobs and laughter, its songs and shrieks and orisons, its outcries of delight and of despair rise, never to the hearing of the immortals, but as a perfect harmony.

"Wherefore they could not desire to hush the tones of pain; it would spoil their music! The combination without the agony tones would prove a discord unendurable to ears divine."

MONTCLAIR HEARS MISS LUND

American Contralto Who Has Been Studying Abroad Sings for Friends

MONTCLAIR, N. J., Aug. 10.—A recent event that caused considerable interest in Montclair's social and musical circles was a musicale given by Mr. and Mrs. F. W. Dorman, at which Charlotte Lund, formerly contralto soloist at the Christian Union Congregational Church here, who for the past three years has been studying with Jean de Reszke in Paris, sang a choice program in a manner that gave great pleasure to her audience.

Miss Lund's numbers included "Pleurez mes yeux," from Massenet's "Le Cid"; Bemberg's "Chanson des baisers," Hue's "J'ai pleuré en rêve," Strauss's "Zueignung," Tosti's "Serenata" and Campbell Tipton's "A Spirit Flower." The singer, who was well known in concert circles before going abroad, will fill several concert engagements in the Autumn before sailing for Milan, where she is to appear in opera.

Negotiations are pending between the Windstein Orchestra of Leipsic, which has been heard in this country, and the directors of the Mozart Saal in Berlin for a series of concerts in Berlin next Winter.

A new one-act opera entitled "Die Strandhexe," by J. B. Zerlett, was produced at the Court Theater in Brunswick, Germany, before the season closed.

VACATION NEWS OF NEW HAVEN MUSICIANS

Organist Neumann Busily Engaged at Ocean Grove Convention—Choir Back from Outing

NEW HAVEN, CONN., Aug. 10.—Julius E. Neumann, the well-known organist, has returned from a visit in and around Ashfield, Mass. He left immediately for a stay at Atlantic City and Ocean Grove, N. J. Mr. Neumann is attending the organists' convention. He is a member of the committee of arrangements.

The members of the choir of St. Thomas's Church returned last week from Westbrook, where they have spent the week. They enjoyed the sailing, bathing and ball playing. They were under the charge of the choirmaster and organist, Arthur L. Collins.

George Sulli is at Bensonhurst for a week's visit, as the guest of one of his pupils.

Helen Gauntlett Williams, the contralto and pianist, began a tour Friday, to include appearances at Ocean Grove, Long Branch and other Atlantic Coast resorts. Miss Williams has studios now in New York, as well as in New Haven.

Max Dessauer is away for a short visit at Atlantic City.

Mrs. Agnes Wallin has been visiting her mother, Mrs. Isakson, of No. 57 Clark street, for a week. Mrs. Wallin has resigned her position as teacher of piano at Upsala College, Kenilworth, N. J., which she held for four years. She will continue her studies in music during the coming year at Columbia University.

W. E. C.

Recorded Many Indian Songs

SIoux CITY, IA., Aug. 10.—Paul Radon, an Eastern ethnologist, who has been among the Indians on the Winnebago Reservation near here since April last, collecting Indian stories and recording Indian songs on a graphophone, has finished his work. He made one hundred and five song records.

Julius Bittner's "Der Musikant" will be given its premiere at the Vienna Court Opera next season.

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A COLLECTION OF CLOSING NOTES FROM LONDON'S WANING MUSICAL SEASON

The Misses Sassard appear at Notable Musicale—Lenore Sparkes Preparing Roles for next Metropolitan Opera Season—Kitty Cheatham Won Many New Admirers Abroad—English 'Cellist Plans His Tour of the United States.

LONDON, Aug. 1.—Mrs. McCormick Goodheart gave a concert last week at her house in Eaton Square, when the artists who contributed to the entertainment of the guests were Virginie and Eugenie Sassard, the American duettists. Among the guests were Lady Sligo, Lord and Lady Hardinge, Lord and Lady Kitmaine, Lord and Lady Ellenborough, Lord and Lady Sinclair, Mr. and Mrs. Ridgely Carter, Lady Trevelyan, Mr. Mahon and Lady Alice Mahon, Sir Robert and Lady Hart, the Mexican Minister, and Mme. Covarrubias, the Dowager Lady Limerick and Mr. and Mrs. Arthur Glasgow.

Lenora Sparkes, who has just signed a contract with Andreas Dippel for three years at the Metropolitan Opera House, is a well-known English concert and opera singer. Upon hearing her sing at Covent Garden recently Mr. Dippel expressed a desire to hear her privately, whereupon he immediately engaged her for his New York season. Miss Sparkes is to create the rôle of the *Cricket* in "The Cricket on the Hearth," by Goldmark, and she will also sing *Musette* in "La Bohème," *Gretel* in "Hänsel and Gretel," *Barbarino* and *Cherubino* in "Nozze de Figaro," *Siebel* in "Faust," *Frasquito* in "Carmen," *Lola* in "Cavalleria Rusticana," *Gianetta* in "Elis d'Amore," *Nuri* and *Pepa* in "Tiefland," *Waldvogel* in "Siegfried," *First Rhine-maiden* in "Rhinegold," and "Götterdämmerung," *First Walküre*, *First Blumemädchen* in "Parsifal," *Hirtenknecht* in "Tannhäuser," and *Ivotte-Pousette* in "Manon"—a fairly big order to fill by the end of October, when Miss Sparkes sails for New York.

Kitty Cheatham, who will be in America again by the time this correspondence reaches New York, won many new friends here by her characteristic negro and children's songs. In a chat I had with her the other day Miss Cheatham read me a charming note of appreciation written to her after her first Paris recital by Jean de



LENORE SPARKES



KITTY CHEATHAM-MISS HUNTLEY

DARBISHIRE JONES

CAROLINE HALSTED LITTLE

Reszke, and showed me the criticism of *Le Figaro*, which said of her: "The exquisite *disenue*, Kitty Cheatham, held her audience yesterday at Talle Femina with the wonderful charm of her voice and art. Her success was enormous, especially of her negro songs, some poems by François Coppée and some eighteenth century French songs, which she gave with inimitable charm." She told me how she made a little speech before reciting the poems by François Coppée, as he had died that same

day and all France was mourning his loss, and of how she had to repeat these poems three times before the audience would let her go on with her program.

The other day she gave a recital in conjunction with Mons. Coquelin, the well-known French actor, and John Powell, the American pianist, at the Ritz, here in London, and Mons. Coquelin was enthusiastic in admiration of her art. Miss Cheatham is shown in the picture with Miss Huntley, her accompanist, who is a Ca-

nadian girl, and a pupil of Moszkowski, and who is expected to do things on her own account ere long, as she is also a talented soloist.

Darbishire Jones, the English 'cellist, is busily engaged preparing a repertoire for his coming American tour, which he will make under R. E. Johnston's direction.

Caroline Halsted Little, a California soprano, recently gave a recital in London, jointly with Dora Becker, the New York violinist. L. J. P.

"JUST HEINRICH GEBHARD"

Boston Pianist Seeks Quiet and Rest in the White Mountains

BOSTON, Aug. 11.—Heinrich Gebhard, the Boston pianist who is to tour the country extensively the coming season in recital and concert, is obtaining inspiration for his Summer practice and work on his repertoire in invigorating walks and mountain climbing in the White Mountains. He has taken a cottage at Jefferson Highlands, N. H., and is enjoying his Summer immensely. On his way to the mountains he stopped for a few days at Lake Winnepesaukee.

Mr. Gebhard selected a quiet place in the mountains, and remarked to his sister after their arrival, "I am sure no one will know me here. I shall not be Heinrich Gebhard, the pianist, but just Heinrich Gebhard." He was doomed to disappoint-

ment in this respect, however, for the second day after his arrival when he was walking down one of the country roads he met a group of New York ladies, one of whom recognized him instantly and exclaimed: "Oh, Mr. Gebhard, I cannot tell you how much we enjoyed your playing of that 'Pagan Poem' in New York, with the Symphony last Winter." D. L. L.

Debussy and Poe

[From the Philadelphia Ledger]

The bare news that Debussy is writing music for Poe's "Fall of the House of Usher," while it gives rise to no astonishment, as the announcement from a great composer would have done twenty years ago, sends a shiver of anticipation through the company of opera lovers. They can imagine something of the effects Debussy can produce under the inspiration of the gruesome tale of hypersensitized thought and suffering.

ORGANIST'S NEW POSITION

Clayton E. Hotchkiss, of Hartford, Conn., Accepts New Appointment

HARTFORD, CONN., Aug. 10.—Clayton E. Hotchkiss, who has been organist and choir director of the South Baptist Church for three years, has tendered his resignation, to take effect September 1. Mr. Hotchkiss will go to Winchendon, Mass., where he will be supervisor of music in the high and grammar schools of Winchendon and Ayer, and will be organist and choir director of the Church of the Unity, in Winchendon.

Mr. Hotchkiss, who has received a degree from the Yale School of Music, was for four years organist of the First Methodist Church before beginning his work at the South Baptist. He was a pupil of Harry B. Jepson, organist at Yale University, and was for two years musical di-

rector of the Euterpe Club of this city, which gave three successful concerts under his direction. He has also been one of the organists at the Masonic Temple, and had charge of the music of St. John's and Lafayette Lodges of Masons, Pythagoras Chapter, R. A. M., and Wolcott Council, R. and S. M. W. E. C.

Organist Andrews at Chautauqua

CHAUTAUQUA, N. Y., Aug. 11.—The Massey Memorial Organ was used to-day at a recital given by George W. Andrews, of Oberlin College. Prof. Andrews is one of the foremost students of the organ in America, and has been of valuable service to Chautauqua Institution during the period of planning and erection of the magnificent instrument on which he played.

A pupil of Victor Maurel, named Charles Normand, a basso, has made his debut in concert in London.

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'ELIJAH' WITH BISPHAM, HEARD AT OCEAN GROVE

Well-Known Soloists Assist in Making a Notable Performance of Oratorio

OCEAN GROVE, N. J. Aug. 10.—After an intermission of two years, Mendelssohn's "Elijah" was again presented at Ocean Grove Saturday night. The forces were the New York Festival Chorus, the Baptist Temple Choir of Brooklyn, the Ocean Grove Festival Chorus, the Ocean Grove Festival Orchestra, the great new organ; David Bispham, baritone; Caroline Mihr-Hardy, soprano; Glesca Nichols, contralto; Reed Miller, tenor; Mrs. Grace Underwood, soprano, and Carl Aue, cellist. The audience was a large one and maintained a reverent attitude as the great work was rendered, no applause being allowed excepting after the first and second parts. This greatly adds to the continuity of the work, and Mr. Morgan is to be commended for the innovation.

The soprano part was well done by Mihr-Hardy, who shone to great advantage in her arias. Glesca Nichols displayed a voice rich with coloring and not without dramatic possibilities. Reed Miller made the most of the rather meager tenor part in this work, while Mrs. Underwood took the part of the Angel, singing a part with Bispham in what was, perhaps, the most dramatic scene of the oratorio.

The greatest interest centered in the impersonation of the *Elijah* by Bispham. Because of his familiarity with the dramatic stage and his ability to declaim the recitative passages, Bispham made the work full of action and the character of *Elijah* a living reality. Nothing need be said of his voice or stage deportment; absolute

commendation is all that can be given for this performance. Of the orchestra numbers Mr. Aue, who played the obbligato to "It Is Enough," must be mentioned for his beautiful tone. The tympani are not usually mentioned as solo instruments in "Elijah," but special credit must be given for the efficient manner in which Mme. Driscoll managed her difficult instruments in some of the most dramatic portions of the work.

Mr. Bispham, after the performance, remarked to the correspondent of *MUSICAL AMERICA* that he had never before heard so satisfactory a chorus, and that he had never had so little trouble in his orchestral rehearsals as he had at Ocean Grove.

The great results of this concert are entirely due to Tali Esen Morgan, who in this performance reached the highest point of his musical career. A. L. J.

Sobeski Visits in Norwalk, Conn.

Boston, Aug. 11.—Carl Sobeski, the baritone soloist and teacher of this city, returned this week from a visit to Norwalk, Conn., where he was the guest of Mr. and Mrs. Solon Borgleun at their fine Summer estate, "Rockey Ranch." Mr. Borgleun is the famous sculptor whose recent work, the Gen. Jordan equestrian statue at Atlanta, has attracted widespread attention. Mr. Sobeski enjoyed himself immensely among the artists at the colony in Norwalk. He expects to leave at once for Canada, where he will spend several weeks, returning to Boston for the opening of the musical season. D. L. L.

A. Griffith Hughes Seriously Ill

WORCESTER, MASS., Aug. 10.—A. Griffith Hughes, a New York tenor, who has given

several concerts in the Berkshires this season, is at Great Barrington in a serious condition, the result of a friend's prank. Hughes was recently operated upon for appendicitis and while in a weakened condition his friend came up behind him unaware, and, to startle him, gave him a sudden wrench. Complications followed which endanger the singer's life.

THREW FRUIT AT MASCAGNI

Clacque Strives to Break Up Performance of New Opera, But Unsuccessfully

LEGHORN, ITALY, Aug. 10.—Pietro Mascagni was driven from the opera house here last evening while conducting his new opera, by the clacque in the gallery who were determined to break up his performance. It seems that, having been refused orchestra seats, they all bought seats in the gallery, and from the time Mascagni raised his baton they threw spoiled fruit into the orchestra and on the stage. Mascagni was struck in the face with an orange and the leading soprano was hit repeatedly by onions and lemons.

Mascagni left his seat and the theater, but was finally persuaded to return. The gallery was hissed when the composer returned to his seat on the stage, while the entire audience in the orchestra and boxes arose and cheered Mascagni.

Mme. Anna E. Ziegler, the New York teacher, gave a musicale recently at her summer home in Brookfield, Conn. Esther M. Kendig, of Lancaster, Pa., Elsie Ray Eddy, soprano, and Rose Marie Stiff, of Little Rock, Ark., were the soloists.

Ignaz Friedmann, the pianist, will locate in Berlin early in October.

ORGANISTS ELECT OFFICERS.

National Association Results from Convention Held in Ocean Grove

OCEAN GROVE, N. J., Aug. 10.—The outcome of the Organists and Choirmasters' Convention, which has been meeting in Ocean Grove during the last ten days is the organizing of the National Association of organists. The officers are:

Tali Esen Morgan, honorary president; Will C. MacFarlane, New York, president; Mrs. Bruce S. Keator, Asbury Park, vice-president; Henry S. Fry, Philadelphia, treasurer; A. T. Webster, Buffalo, secretary, and an advisory board of nine prominent organists.

The object of the association is to promote intercourse among the organists of America. Any organist may become a member, and it is proposed to hold an annual convention at Ocean Grove each Summer.

The meetings were full of interest, discussions being held on topics bearing upon organs and organ playing. Addresses were made by Tali Esen Morgan, Robert Hope-Jones, of the Hope-Jones Organ Company of Elmira, N. Y.; Edwin Lemare, the celebrated English organist, and Will C. MacFarlane, of St. Thomas's Church, New York.

A. T. Webster, organist St. Paul's Church, Buffalo, N. Y., is receiving applications for membership. A. L. J.

J. C. Wilcox, who is John Denis Mehan's representative in Denver, has been on a concert trip to Red Cliff, Minturn and Glenwood Springs.

Marie Ehm, a violinist, Beatrice Holmes, pianist, and Fred Fredericks, tenor, gave an enjoyable concert on August 7 in Cumberland, Md.

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NEW COMPOSER INTERESTS CELEBRITIES

Works of Fannie C. Dillon, of Los Angeles, to be Brought Out by Leading Firm

LOS ANGELES, Aug. 8.—This city harbors a promising young composer whom Teresa Carreño considers one of the "finds" of her recent American tour. It is Fannie C. Dillon, a young woman who has been weaving original musical fancies and fantasies ever since she was a child, to remain unrecognized even since a long course of study in Europe, until the eminent Venezuelan pianist proclaimed the worth of her compositions and, as a result, Paderewski, Harold Bauer and other noted artists likewise manifested deep interest in them. Now the John Church Co. has arranged to bring Miss Dillon formally before the public, having offered her exceptionally advantageous terms for the rights of publication of her principal compositions. Moreover, Mme. Carreño has declared her intentions of introducing her work in Europe during the coming season, by including some of the piano pieces in her Berlin recital programs.

Miss Dillon is one of a family of six talented children, her eldest sister, Ada, having distinguished herself on the opera stage in Italy as Ada Dilli. The young composer was born in Denver, Col., but her family moved not long afterwards to Long Beach, Cal., where, with the exception of her study years abroad, she spent most of her life until her father, well known in law circles, built a handsome house on Benton Boulevard, in this city, a year ago last Winter, where they have since lived. A happy childhood was spent on the large fruit orchard they owned at Long Beach, and at an early age her musical training was entrusted to Thilo Becker, the Los Angeles pianist, to whom she attributes the first forming of her serious ambitions, both in piano playing and composition.

Recognizing her talent, Herr Becker advised a course of study under the best teachers of composition in Germany, whither she was sent in 1901, without having studied even the most elementary principles of composition, her work having been absolutely spontaneous and untaught. In Berlin her composition instructors were Heinrich Urban, Rubin Goldmark and Hugo Kaun, while she pursued her study of the piano under Leopold Godowsky. Returning to this country in the Winter of 1906, she gave a public recital here in the following June, when she introduced several of her compositions. Last Fall she and Mrs. Merrill Moore Grigg, founder of the Cumnock School of Expression in this city, gave an extended series of recitals, presenting Strauss's setting of "Enoch Arden," Mrs. Coe's "Hiawatha," introducing Indian themes, and a recital arrangement made by Miss Dillon of Wagner's "Parsifal."

Last Winter Adela Verne, when visiting Los Angeles, saw some of her manuscripts, and was so impressed by them that she



FANNIE C. DILLON
Young California Composer in Whom
Noted Pianists Have Become Interested

urged her to show them to the other pianists who were to appear here later. Accordingly, when Mme. Carreño reached Los Angeles, Miss Dillon sent her the manuscripts of three of her preludes and "Summer," to receive in reply a warmly congratulatory note telling her she should give them to a publisher to bring out, "for they deserve the honor of being brought before the eyes of the musicians of all countries." She desired her to let her see more of her work, and when the young composer complied she complimented her in the most encouraging terms. "Really, my child," she declared, "your compositions are worthy of being played by the most critical; your originality is astonishing, and you have already completely mastered harmony and most forms. Don't ever again have regular lessons with any one in composition; only go now and then for guidance from some one thoroughly reliable, who will not discourage you from giving your originality full expression."

When Paderewski was in Los Angeles a few weeks later he went through a book of her manuscripts carefully with her, commenting on each one. "Your work is surprisingly original," he remarked. He

was particularly impressed by the last prelude, in B major. "Anything so beautiful ought not to be so short," said he. "How did you think of that chromatic bass? I have never seen anything like it. That was really a very clever idea." Closing the book, he added, "I thought at first you were a man; your work doesn't sound at all like that of a young woman."

Harold Bauer was equally complimentary, and it now seems a matter of but a short time before Miss Dillon's compositions will appear on the programs of all the most prominent pianists. Singularly enough, though the composer's life has been an uncommonly happy one, her work is essentially of a pronouncedly dramatic nature. A naturally fertile imagination has been fed since early childhood by the influences of nature's out-of-doors, especially mountain scenery. Frequently her compositions come to her complete from beginning to end, as the direct result of the impression made upon her by some natural picture. In this way her "Summer," "Autumn," "To a Brook," "A Mountain Theme" and many others were written.

The compositions now being published by the John Church Co. include the "Heroic Etude," op. 8, of which the sixth, in F sharp minor, is dedicated to Adela Verne, and the third, in the style of a nocturne, also in F sharp minor, is dedicated to Paderewski. Other works from her pen will follow in close succession.

Salt Lake Choral Society Formed

SALT LAKE CITY, UTAH, Aug. 10.—A number of business men have interested themselves in organizing the chorus to compete for the first prize at the eisteddfod in October. At a meeting of the Commercial Club Wednesday an organization was perfected and plans laid for the work. The Salt Lake Choral Society is the name adopted. Prof. J. J. McClellan will conduct, Lon J. Haddock will be business manager and John D. Giles secretary and treasurer. The work of organizing the chorus will be attended to at once. The fact is recognized that the city must be represented by the best talent obtainable to maintain the prestige Salt Lake holds in the musical world. The Commercial Club and the Manufacturers and Merchants' Association will lend their support and co-operation as well as the prominent musicians of the city.

Kreisler in Sheffield Festival

Henry Wolfsohn announces that Fritz Kreisler has been engaged to play at the Sheffield Festival, England, in October next. Kreisler is to play the Bach Concerto in E and also the Chaconne by Bach. Kreisler has fully recovered from his threatened illness of last Spring, and, accompanied by Mrs. Kreisler, is now taking a strenuous cure in a quiet but famous resort in Germany.

Berlin's new symphony orchestra, which rose from the ashes of the Mozart Orchestra and will be conducted by Oskar Fried, will be known as the Blüthner Hall Orchestra. It will give concerts at popular prices every Sunday.

DR. LAWSON ADDING TO HIS REPERTOIRE IN FOREIGN CITIES



DR. J. FRANKLIN LAWSON.
This New York Tenor Is Continuing
Work with Sight-Seeing on His Present European Trip.

When Dr. J. Frank Lawson, the New York tenor, resumes his concert work in this country at the beginning of the approaching season he will have a larger repertoire than ever at command, as during his present sojourn in Europe he will do special coaching with eminent instructors there.

After attending the Bayreuth Festival, where he will avail himself of the teaching of one of the principal "coaches" associated with this year's performances, Dr. Lawson's itinerary will take him to Vienna, Paris and London. By the first of October he will be in New York again.

Many of this singer's dates for the coming season are the outcome of his tour last Spring with the Boston Festival Orchestra. In every city visited at that time he made a distinct individual success, which was attested by the many eulogistic press comments his singing inspired.

Maude Adams a Wagner Enthusiast

Maude Adams, the actress, has arrived in London, the first stage in the journey she is to undertake through the principal capitals of Europe. The only fixture in Miss Adams' traveling schedule will be the surety of hearing the "Ring" done at the festival in Bayreuth.

The new "Cavalleria Rusticana," by Mascagni, which cannot be given in Italy, the composer's country, will be submitted to Vienna's judgment, at the People's Opera, next Winter.

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New York, Saturday, August 15, 1908

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

THE PRICE OF FOREIGN DEBUTS

In another column will be found a letter from Milan, giving a new view of the American singer's career in Italy. The controversy on this question has brought forth much interesting testimony, part of which, it will be noticed, refutes some of the observations made by Mr. Buzzi in his letter defending the "début system" which obtains in Italy.

There is at least one sentence in the communication of Emil Bridges which throws a great light on the perplexing problem: "I assure you the half of the horrors of a 'début in Italy' which America demands of her singers cannot be told, as, after having passed through such an ordeal, most of the victims are ashamed to acknowledge having submitted to such indignities."

The really grave phase of the issue has been merely hinted at by Mr. Bridges. He, like many others who have studied the situation, might tell not only of ruined careers so far as artistic ambitions go, but of ruined lives—respectable American girls sinking into the maelstrom against which they are powerless to battle.

An American teacher, whose name is known throughout the musical world, is authority for the assertion that many dirty hovels and stable lofts in the back streets of Milan are the residing places of American girls who have gone to Italy with high hopes of winning a successful career, with the encouragement of their families and friends at home still fresh in their memories. They have paid the price—and even then have not received the promised reward.

"These girls are 'marked' from the moment they alight from the train, and, no matter how pure their hearts may be, how high their moral standards, the force of circumstances is too strong for them," declares the authority already mentioned. "Rather than face failure and disappointment those who perhaps have sacrificed themselves in providing funds for this much-desired 'foreign career,' the unfortunate victim is enticed gradually, but with deadly

surety, by the lure of the 'system' which is so powerful in the conduct of Italian operatic affairs. The further down she sinks in her hopeless attempt to win the personal favor of the man or men who lay claim to the ability of introducing her talents to the public, the further off seems the promised reward. She is cast off, finally, downhearted, ruined, fearful of again facing those who, in her home land, respected and honored her.

"I have just come from the field; I know whereof I speak, and MUSICAL AMERICA can do no better work than to strongly advise young American girls against going unaccompanied by their mothers, to Italy, in pursuit of an operatic début."

And this is the price of the "foreign stamp"! Fortunately, the majority of aspirants have come through the ordeal unscathed; perhaps even unconscious that such conditions existed about them. All the more credit is due them for their success. But, in this case, the exception proves the rule. Parents who contemplate sending their daughters abroad for the finishing touches will do well to make a careful investigation. Perhaps they will come to the conclusion that, after all, America offers instruction quite as efficient as that which is to be had in Europe; certainly the conditions are safer and the ultimate success no less honestly earned.

THE NEW THEATER UNDER WAY.

With the building in Central Park West being pushed forward to completion and the election of a director, a business manager and a literary manager, the New Theater projected by a number of New York's millionaires has become an actual fact, though it will not be dedicated for another year.

The drama and music are closely allied arts with opera, especially in its modern phases, as a common background for their amalgamation, and any powerful impetus given to one art must redound to the benefit of all. In this new venture music will be represented in the *opéra comique* performances, for which one evening a week is to be set apart, possibly also a matinée, and for these representations the singers, chorus and orchestra of the Metropolitan will be drafted into service; but the enterprise is to be dedicated primarily to the drama, and it is as the first institution of the kind in this country that will correspond, in most respects, to the State-subsidized theaters of Europe that the New Theater commands the moral support of the public.

The financial basis upon which the founders have decided to place the institution has been carefully thought out. It would seem impossible to conceive a scheme betel adapted to ensure the fulfilment of the policy for which the project is being realized. According to the official announcement issued a few days ago, a low annual rental is set upon the land and building, and this the theater will be required to earn in addition to its running expenses. It will pay no profit, however. If funds accrue they are to be devoted to the general development of the enterprise. In this way the founders hope to shield the theater from the temptation to sacrifice quality to financial profit; while, on the other hand, the fact that the enterprise must pay its own way and even earn a rental should ensure it against ignoring public opinion and falling into that self-satisfied apathy which is the peculiar danger of subsidized theaters abroad.

The object of the promoters can be tersely described as to provide America with a theater that shall have standards and traditions similar to those of the State theaters of the Continent. No one can dispute that it is high time this long-felt want should be filled. The repertoire system such as now obtains at the two New York opera houses and is practically unknown to the American dramatic stage, will be adopted; while, in organizing and moulding the company, and providing "star" representatives of the different rôles,

it will be the aim to achieve a perfectly balanced ensemble, according to European ideals, permitting no individual performer, however important, to seek personal glory at the expense of the performance as an artistic unit. In this way, and this way only, can ideal artistic results be realized.

ORGANISTS' NEW ASSOCIATION

One of the most important results of the big gathering of organists, whose ten-day session at Ocean Grove lasted until Thursday this week, was the formation of a National association. The progressive Tali Esen Morgan, whose influence as a musical educator places him in the forefront of American musicians, is directly responsible for this movement and organists throughout the country owe him gratitude for conceiving the idea and so successfully bringing about its realization.

The advantages of an organization of this sort have long been appreciated, and it required only just such a preliminary convention as was called at Ocean Grove to effect concerted action in the matter. Of all branches of musical endeavor there is none, perhaps, in which greater benefit is to be had from national organization, than the organists' profession. The church musician is playing an important part in America's musical development, and his alliance with an association formed to increase his facilities, to give him new inspiration and enable him to exchange ideas with others in his profession, will go far toward raising the standard of his work.

The names of such men as Will C. MacFarlane, Andrew T. Webster, Henry S. Fry, Charles Heinroth, S. Archer Gibson, Ralph Kinder and others on the advisory board insure a successful career for the new organization, which deserves the hearty support of every organist and choir director in America.

Oscar Hammerstein's plans to establish a roof garden on the Manhattan Opera House for Summertime concerts, with Campanini conducting the orchestra, will be another attempt to break the "hoo-doo" which hangs over such enterprises. Every musical American will watch with interest the outcome of this project, for, if it is a success, Mr. Hammerstein may lay claim to having done more genuine good in one season of bringing the best music to public attention through these orchestral concerts than could result from a dozen years of operatic performances.

Advance in Musical Taste

[From the New York Sun]

So far has the cultivation of the public advanced in respect to the programs it demands that everywhere in this country the recital has become as much of a necessity as it is in the larger musical centers. The miscellaneous concert purveyed by a troupe is sure to be resented even in the small towns as an undignified attempt to interest the uncultivated. These communities refuse to be thought any less musical than others, whether it be a recital of a singer or a pianist they are invited to hear.

Music for Invalids.

[By Hayden Brown, L.R.C.P.]

Should an invalid be weak, depressed, sad or despairing, a well-chosen piece of music suitably rendered will make him feel stronger, better spirited, cheerful and hopeful. If he feels unhappy, discouraged, lonely and restless, another selection may help him to feel grateful, bright, comfortable and contented. The extraordinary influence must be studied in a large number of cases if an observer is to realize the effect of mental disposition or besession upon pathological process of physiological disorder.

Higson—"I want to get a house in the suburbs about a mile away from any other house."

Real Estate Agent—"Oh! I see. You want to practice the life of a hermit, eh?"
Higson—"No. I want to practice the cornet."—*Music World*.

Tortured Housekeeper (to street band)—"My men, here's a nickel if you'll stop playing and go away."

Herr Director—"Madame, our rates is 25 cents an hour or 50 cents fer quittin'."

PERSONALITIES.



AMERICANS IN ENGLAND.

The above illustration pictures three musical representatives abroad of this country, boating on the Thames near Henley. In the stern of the boat is seated Leon Rennay, the well-known baritone, who filled a great many engagements during the London season just closed; the standing figure is Paul Petry, the Newark baritone, who is the manager of the John Church Co.'s London branch; while in front sits Lillian Jeffreys Petry, the pianist, who is the London representative of MUSICAL AMERICA.

Yaw—Ellen Beach Yaw, the high-range soprano, will go to England after Christmas for a concert tour during January and February.

Hambourg—Like Emil Sauer and Leopold Godowsky, Mark Hambourg, the Russian pianist, declares Chopin's Sonata in B flat Minor to be his favorite composition.

Garden—Mary Garden expects to sing the title rôle of Massenet's "Sapho" when it receives its first American production at the Manhattan next season. This rôle was created by Emma Calvé at the Opéra Comique on November 27, 1897.

Coini—Jacques Coini, who came from Amsterdam to become stage manager of the Manhattan last year, has been re-engaged by Oscar Hammerstein for the coming season.

Clark-Sleight—Elizabeth Clark-Sleight, the New York vocal teacher, is combining work with pleasure at Sag Harbor, L. I. Many of her pupils are with her there.

Humperdinck—Engelbert Humperdinck, composer of "Hänsel und Gretel," is spending the Summer in the strictest seclusion at Boppard-on-the-Rhine, putting the finishing touches to his new opera, "The Children of the King," based on Ernst Rosmer's "Königskinder," which is to have its première at the Metropolitan next season, marking the first occasion on which a new opera has had its first hearing in this country.

Calvé—"Ever keep before you the possibility of eventual success, but do not believe that progress can be forced," is Emma Calvé's advice to aspiring students. "It is an absolute impossibility, and the teacher who pretends to develop the voice as though it were an egg in an incubator simply should not be allowed to carry on his profession. I have seen so much villainy and charlatanerie where pupils are concerned that I cannot conceive any punishment being too great for teachers who abuse their position."

Caruso—Enrico Caruso says he is always hungry. "Before singing I smoke like a chimney," the tenor explains, "but I take nothing but a cup of tea on account of my voice. When I am taking parts which keep me on the stage the whole time I do not think of it, but when I have long intervals I feel the terrible pangs of hunger gnawing within."

Hiedler—Ida Hiedler, the German soprano with whom Andreas Dippel is negotiating for a few appearances at the Metropolitan next Winter, has never sung in America. Walter Damrosch once announced her for his German opera company, but the arrangements did not materialize. She made her farewell appearance at the Berlin Royal Opera in June as *Sieglinde*, and will take only "guest" engagements in future.

FROM MUSICAL AMERICA READERS

Another View of the American Singer's Career in Italy

To the Editor of MUSICAL AMERICA:

I wish to express my thanks for the editorials in your issues of July 3 and July 11, one on "Rice Bond" and the other on the "Foreign Stamp Again."

Although not a musician myself, I have been constantly with artists during my four years in Europe, and I assure you the half of the horrors of a "début in Italy" which America demands of her singers cannot be told, as after having passed through such an ordeal most of the victims are ashamed to acknowledge having submitted to such indignities.

The Italian teachers confess they hardly know of one perfectly honorable impresario, and this is the general order of things:

When the student is considered ready for the stage a contract is often drawn up by an impresario for a certain sum, which varies widely according to place and funds of the débutante. A début is granted at a certain small theater, on a certain date, the impresario agreeing to pay for notices in the papers, claques, etc., etc., while each party binds himself to keep his agreement. Sometimes the début has been delayed from month to month—additional sums demanded and paid, only to have the impresario disappear at last with the money and no redress possible under the law, which is made and executed for the benefit of the Italian alone.

If the début comes off, it is the signal for no end of small extortions—the reporters and editors demand extra money—the claques, ditto; one man has influence, tickets must be sent to his friends, the orchestra and chorus must be tipped, and the members of the company itself must be "squared." After all this is done, the very tickets given may be sold at half price to the drunken dregs of the village, who think themselves patriotic in "drowning the foreigners who are taking the bread out of the mouths of the poor Italians."

I have known a chorus to do all in their power to confuse a beginner when he would not agree to a further tip, and a fellow singer to shrug his shoulders and grimace every time a soprano struck a high note, etc.

If a singer makes a failure in any way at any of the first four performances he is "protested" and it is impossible for him to appear again at any theater in Italy until after a year's study, if at all.

Time was when an appearance at the Scala meant something, but now, when any singer who will pay enough can sing there, the "hall mark" has lost its value.

When to all this one adds the fact that many Italians have no respect for women, one realizes that an American girl needs the purity of a Una and the strength of a Brünnhilde to come off victor.

When America learns to think and judge for herself she will rejoice in fresh voices and not pay large sums for "has beens" because London or Paris has admired them.

EMIL BRIDGES.

Milano, July 26, 1908.

Sauret's Successor

To the Editor of MUSICAL AMERICA:

As a subscriber to MUSICAL AMERICA I am writing to ask you a few questions. Will you kindly tell me who has taken Sauret's place in Chicago, and his address? I would also like to know the names and addresses of the best violin teachers in Chicago. Could you also give the address of Dan Vezanska, violinist?

(Miss) N. L. DICKSON.

Gananoque, Ont., Can.

[Hugo Herrmann has taken Sauret's place on the faculty of the Chicago Musical

College. He is considered one of the best violinists and teachers in that city. Other teachers who may be recommended are associated with the American Conservatory, Kimball Hall; the Cosmopolitan School of Music and Dramatic Art, in the Auditorium Building; the Hinshaw Conservatory, Kimball Hall, and others, whose advertisements will be found in MUSICAL AMERICA. We do not know the address of Mr. Vezanska. —Ed. MUSICAL AMERICA.]

VOICES OF ROYALTY VARY IN QUALITY

A Considerable Choir Might Be Formed If Europe's Rulers Would Sing Together

That a considerable choir might be formed of the "royalties" of Europe should some impossible impulse move them to sing together, is evident from the array of voices they are known to possess.

King Edward's emphatic resonant voice was carefully trained by the teacher of whom he learned elocution, and Queen Alexandra on all her visits to her Danish home still sings songs old and new with her sister "Nimi."

The Prince of Wales's voice is as clear as a bell, vigorous, earnest and convincing, while that of Princess Christian is delightfully modulated. She is a member of a choral society, and her work as a soprano is sincere and enthusiastic.

The rich voice of the German empress blends well with the deep baritone of the Kaiser, but the young queen of Holland is rather blunt of speech, and her singing lessons were largely thrown away, as she was never able to sing in anything but a mechanical fashion. The voice of the Countess of Flanders was always an enchanting one, and always marked by classical purity.

Queen Elena's voice, strengthened in her girlhood upon the breezy heights of Montenegro, is very powerful, and yet is kept under control by a sweetness of manner that has made her very popular. The widowed Queen Amelia of Portugal has a very pleasing style, full of rich notes—a true singing voice.



Miss Chellus—"Did he like the duets we sang?"

Miss Byrd—"Oh, I suppose you think he liked your voice best."

Miss Chellus—"Well, really, I don't know exactly what he meant. He said I sang well, but that you were better still."

Edith—"Mamma, mayn't I play the piano a little to-day?"

Mother—"But, my dear, your grandma has been dead a week, and—"

Edith—"But I'll play very softly, mamma."

Mother—"Oh! very well; but be careful also to use only the black keys.—Philadelphia Press.

Aspirant—"You have heard my voice, professor. Now, please tell me candidly what branch of vocalism it is best adapted for."

Professor—"Well—cheering!—Utica Observer.

Smithers (looking over his friend Smiley's modest little Summer residence on the Hudson)—Times are so dull now I suppose you got this place for a mere song.

Smiley—"Yes. One of the kind that Mme. Patti used to sing.—Exchange.

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The Householder (disgustedly): Turning 'em out, is she? I don't blame her!—London Sketch.

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Hutcheson Is Spending the Vacation Months Among His Old Haunts Abroad

One of the most conspicuous figures in the forefront of the concert pianists of this country whose reputations are international is that of Ernest Hutcheson, for several years past connected with the faculty of the Peabody Conservatory of Music, Baltimore. Though a native of Australia, where he spent most of his life until going to Germany to study, he has taken so active a part in the music arena of this country during his residence here that he is looked upon as having "adopted" and been "adopted" by America, as his homeland.

Following his usual custom of keeping in touch with the Old World by a return visit every year or so, Mr. Hutcheson is spending this Summer in England and on the Continent. In London he recently gave one of the most successful recitals of the season, which was duly noted in MUSICAL AMERICA at the time. Latterly he has been renewing acquaintance with old friends and haunts in Berlin, where he was teaching at the Stern Conservatory at the time he received the offer that resulted in bringing him to the Baltimore institution. Out

of compliment to him as an old member of the staff and to his status as an artist, he was asked to serve on the special jury at the Stern Conservatory's annual piano students' competition a few weeks ago.

Mr. Hutcheson will return next month to resume his work in Baltimore, where he has established a large clientele, and begin his season of concert work. Many important dates have been booked for him in recital, and he will also again undertake programs of compositions for two pianos with Harold Randolph, director of the Peabody Conservatory—a field in which these artists have won almost unique distinction.

Praise from Will MacFarlane

To the Editor of MUSICAL AMERICA:

Thanks for your notice of my work in MUSICAL AMERICA, which I consider the foremost journal of its kind in this country.

WILL C. MACFARLANE.

Organist and Musical Director,
St. Thomas's Church, New York.

A Call for Sullivan Operas.

[From Sports of the Times]

"Pinafore" has been revived, for the first time in nine years, at the Savoy Theater, London, and is turning away money, as it did when originally produced. This is not due to any rewriting up to date. On the contrary, when Sir Joseph Porter, K. C. B., interpolated a good gag about the dispute between the Admiralty and Admiral Beresford, the audience called out, "Stick to the text, sir!" Neither is the cast exceptionally clever. Rutland Barrington is still the *Captain Corcoran*; but the others have their reputations to win. Colonel Savage should consider the reproduction of the Sullivan and Gilbert operas here. They are as new as Robinson Crusoe to the new generation, and would be quite as popular.

Alexander Bonci, the Italian tenor, is making an automobile tour of Norway, Sweden and Russia before settling down at his villa near Bologna for a rest. In October he will make a concert tour of Germany before returning to America to fill a series of concert engagements before his season begins at the Metropolitan.

SINGS IN GREEK THEATER

Anna Miller Wood, of Boston, Soloist at Concert in Berkeley, Cal.

SAN FRANCISCO, CAL., Aug. 10.—Anna Miller Wood, contralto, of Boston, who is visiting her mother in Cloyne Court, Berkeley, was the soloist at the last concert of the series given in the Greek Theater, Berkeley. She sang the "Irish Love Song," by Lang; "Beloved, It Is April Weather," by Atherton, and "Love Me If I Live, Love Me If I Die," by Foote. She was accompanied by Fred Maurer.

The band program was as follows: Marche Filipino, "El Florete," Figueroa; overture, "Raymond," Thomas; waltz, "Till We Meet Again," Bailey; Minuet, Paderewski; selection, "Mephistophele," Boito; grand fantasia, "My Old Kentucky Home," Dalby (variations for all instruments); Mexican dance, "Maria," Davilla; scenes from "Il Trovatore," "Home to Our Mountains," Verdi; selection of popular songs, Recker; "The Star-Spangled Banner."

Busoni has completed an opera based on one of Poe's poems. He wrote the libretto himself. It is his first work for the stage.

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HAMMERSTEIN NOW TRIES CIRCULARS

Testing Sentiment of Philadelphia
Regarding His Opera House
Project

PHILADELPHIA, Aug. 10.—By sending out circulars to 20,000 citizens, urging them to signify whether or not they will support his new opera house, and by following up the circulars by personal visitations from his representatives, Oscar Hammerstein is making what he styles his final effort to ascertain just how many Philadelphians are in sympathy with him in his great musical project.

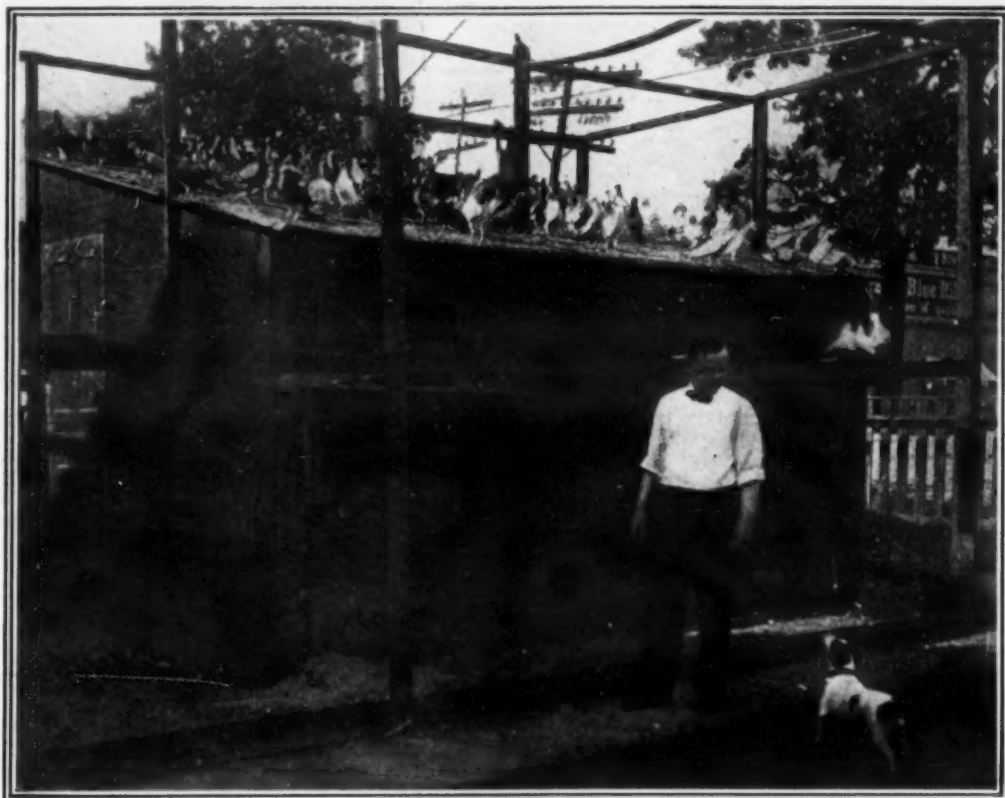
The circulars set forth the opera project and the urgent need of a prompt assurance of support if the plans are to be carried out. Benefits which will accrue to purchasers are presented. In their entirety they are a strong appeal to the pride of the music-loving people of the city. Within a few weeks, it is expected that sufficient replies will have been received to indicate clearly to Mr. Hammerstein just what he might experience if he goes on with his plans.

Last Friday, during the storm, the office at the new opera house was flooded, but not by subscriptions. A sewer burst in the building, and in a short time the interior of the office resembled more a miniature lake than a booking place for the impresario's splendid project. He happened in just after the storm, but was more interested in questioning his clerk about subscriptions than in the flooding of the office. S. E. E.

Mme. Goldie's Success in Harrisburg

HARRISBURG, PA., Aug. 10.—Mme. Beatrice Goldie, the well-known New York teacher and soprano, has had marked success with her six weeks' course in voice culture here, and reports having found some excellent voices and pupils who are anxious to grasp the opportunity of studying with a New York teacher. She has sung in three leading churches, and, despite flattering offers to remain in this city during the Winter, will soon return to New York.

Chicago Tenor Devotes His Vacation to Raising Pigeons—Has Clever Fox Terrier



JOHN LORING COOK, HIS PIGEONS AND DOG

CHICAGO, Aug. 10.—John Loring Cook, the tenor, is an enthusiastic pigeon fancier. He has also a fine fox terrier, Gypsy. This accomplished dog plays the piano, sits up and begs with profound gravity, and enjoys most of all a swim in the lake, which is only four blocks distant from Mr. Cook's home at Edgewater. When

his teaching is done for the day Mr. Cook enjoys nothing more than working with his birds, of which he has now one hundred. Squab raising is comparatively a new industry, and one that is capable of no small amount of development. With considerably less care than that required by chickens, Mr. Cook says the results of his loft have been very successful. C. W. B.

Chicago Choir Gives Concert

CHICAGO, Aug. 10.—The Second Baptist Church Choir, under the direction of Milton R. Harris, gave a concert at Crystal Lake, Ill., August 1. The program included solos by Ella Freeman, F. E. Lenard and Agnes Throop, and numbers by the choir of fifty voices. George Kurtz was the organist. C. W. B.

An army officer named von Goltz has made an opera of Felix Dehn's play, "The Fight for Rome."

MUSICIANS MEET INFORMALLY

Music and Current Comment at Mr. Titcomb's, Near St. Paul

ST. PAUL, MINN., Aug. 10.—A recent gathering, informal in character, of a number of "Twin City" musicians at "Birchwood," the delightful Summer home of C. G. Titcomb, St. Paul's well-known teacher of piano, was typical of the way in which the city's musicians are spending the Summer days. A spacious shady porch overlooking the waters of White Bear Lake, free comment upon the events of the musical world and the advantages of MUSICAL AMERICA as a news agent, an exhilarating swim, and a picnic supper on the lawn were features of the occasion.

Lionel Hayes Robsart, tenor, Grace d'Aubigne, soprano, both of New York, and Mary Bronson, soprano, lately returned from Italy, were the guests of honor. These participated in an informal program during the evening. H. E. Phillips, baritone; William McPhail, violinist; H. E. Woodruff, baritone; Mildred Phillips and Mr. Titcomb, pianists, also contributed numbers. F. L. C. B.

Positions Open for Teachers

Mrs. Charlotte Babcock, of Carnegie Hall, announces several positions vacant for vocal teachers in schools and colleges in the West.

DIRECTOR ZACH IN BLUE HILL, MAINE

St. Louis Conductor Rests in Musical Atmosphere—An Alfred Ernst Story

ST. LOUIS, Mo., Aug. 10.—Dorothy Morton, who has been singing at Forest Park Highlands for two weeks with Cavallo's Band, goes from here to Louisville, Ky., to sing under similar terms at Fontaine Ferry Park. Her salary as a concert singer is far in advance of what she gets during the regular season as prima donna of a musical comedy.

Max Zach, conductor of the Symphony Orchestra, is in Blue Hill, Me., taking on bronze and nerve before coming back to St. Louis in a month, to open his studio in the Musical Art Building, and preparing for the orchestra rehearsals. Mr. Zach is in a very musical atmosphere there. The Kneisel Quartet, Horatio Parker, the composer, and others are there, and by the time he returns he will be steeped in the real honey of music, as compared with the dilettante juice in vogue out here. If Mr. Zach works as hard as he did last year for the success of the Symphony Orchestra he will have done considerably more in two seasons than his predecessor, Alfred Ernst, did in ten. That reminds me of a little story about Mr. Ernst which has never been printed. The first or second year after he became connected with the then Choral Symphony Society his admirers on the board presented him with a fine gold watch. Several months later one of the directors took issue with him at a rehearsal about the advisability of putting certain compositions on the program. The discussion waxed warm and Ernst was more than obdurate.

He became excited over the matter, and when the point at issue was finally settled, he pulled out his gift watch, handed it to the director, and in a lamenting voice said: "Here, you'd better take that back! It won't go anyhow. I had to pay \$2.25 to make it go already!" E. H.

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MISS DENISON PRESENTS A PUPIL IN RECITAL

New York Teacher Kept Busy with
Her Summer Vocal Course in
Williamsport, Pa.

WILLIAMSPORT, PA., Aug. 10.—Emma K. Denison, of New York, is meeting with success in her work of teaching singing and sight reading during the Summer months. This is Miss Denison's second season spent in Williamsport, and a number of new pupils added to those who studied last season have made some busy hours for the teacher.

Among those who began work a year ago is Marion H. Ryan, who gave a recital in Miss Denison's studio on July 31. Miss Ryan pleased her listeners in that her enunciation was excellent and her tones full and resonant.

Miss Denison assisted Miss Ryan by singing with her in two duets. The program follows: Duet, "Love's Immortality," Bullard; "The First Violet," Mendelssohn; "I Once Had a Sweet Little Doll, Dears," Nevin; "The Crysanthemum," Mary Turner Salter; "The Pine: A Slight Mistake," Woodman; "A Disappointment," Helen Hood; duet, "Barcarolle," A. Goring Thomas; "Oh, Lay Thy Check on Mine," Jensen; "Cradle Song," Brahms; "Sans Toi," d'Hardelot; "Bonne Nuit," Emilie Jane Canfield; "A Winter Lullaby," de Koven; "Two Irish Songs," Lohr; Mary Castner, at the piano.

Carreno Pupil in Fairmount, Tenn.

FAIRMOUNT, TENN., Aug. 10.—Evelyn Reed, of New Orleans, La., a prominent concert pianist, has been spending some time here. She won great praise by her artistic rendition of a Brahms number during the recent Teachers' Convention at Mobile, Ala. Miss Reed is a former pupil of Teresa Carreno, and speaks most entertainingly of her teacher.

Henry Hadley, Composer, His Brother and Marguerite Lemon on Martha's Vineyard



On the Left, Arthur Hadley, 'Cellist; in the Center, his Brother Henry, the Composer, and Miss Lemon, the Young American Prima Donna

The accompanying snapshot, taken in the woods on Martha's Vineyard Island, shows how three well-known people in the musical world are spending the Summer days. On the left is Arthur Hadley, 'cellist of the Boston Symphony Orchestra, accompanied by his brother, Henry Hadley, the composer, and Marguerite Lemon, opera singer. Miss Lemon has been spending her Summer preparing d'Albert's new opera, "Tiefland." This rôle, together with her

répertoire consisting of the young dramatic rôles, she will sing in Germany next Winter. Henry Hadley has just finished a 'cello concerto with orchestra for his brother, who will play the work in concert next season. He returns this month to resume his duties as conductor in the Mayence Opera House. Arthur Hadley will resume his duties with the Boston Symphony Orchestra, his teaching and his concert and recital engagements.

LOS ANGELES TO HAVE ITS GREATEST SEASON

Plans of Orpheus and Treble Clef Clubs
Look to the Biggest Musical
Campaigns in Their History

LOS ANGELES, CAL., Aug. 10.—Musical activity here has already begun—indeed it might be said that the music season had no ending—so continuous has been the giving of concerts and other entertainments. The Orpheus Club has announced that there will be no Summer cessation of rehearsals, and the Treble Clef Club is certainly laying lines for the biggest musical campaign of its institutional life.

In this direction it seems that Leandro Campanari is very likely to realize his dream of a big orchestra and an adequate choral body for next year. There is a place for so able a director, and the single concert he has given has demonstrated his talents for interpretation.

Visits to the city by many opera companies are planning, and certainly none of the many artists who will make Western tours will pass Los Angeles by.

Honors for Dr. N. J. Elsenheimer

Dr. N. J. Elsenheimer, who has come to New York from Cincinnati to take over the duties of conductor of the Sängerbund, has been elected one of the vice-presidents of the Union of Choral Conductors of America, and he has been asked to join the advisory board of the Brooklyn Institute of Art and Science. Dr. Elsenheimer, who promoted in law at Heidburg University, is gaining rapid recognition as a brilliant lecturer on musical subjects. Manager M. H. Hanson has booked for him a series of lectures on "Tristan und Isolde," on Handel and Bach and similar subjects. At the recent National Convention of Music Teachers, Dr. Elsenheimer lectured on the art of pedaling.

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ECHOES OF MUSIC ABROAD

FOR this year's competition in Paris for the *Prix de Rome* the judges in the musical section were Camille Saint-Saëns, Ernest Reyer, Jules Massenet, Théodore Dubois, Paladilhe and Charles Leneveu. The prescribed work was "La Sirène," by Eugène Adenis and Gustave Desveaux-Vérité, a subject for choral and orchestral setting. Producing rôles for one man and two women, it deals with the old tale of a mariner (this time of Brittany) who deserts his fiancée to sail the wat'ry main, where a thousand tempting voices assail his susceptible ears, until that of the siren lures him to the depths of the sea.

The coveted award went to André Gailhard, son of the late director of the Paris Opéra. His score is described as warm-blooded, brilliantly colored and full of interest; moreover, it had the advantage of an uncommonly good performance, Mlle. Chenal, Alice Verlet and M. Devriès, friends of the days of the elder Gailhard's régime at the Opéra, rallying to the young composer's assistance. Gailhard fils is only twenty-three years old; two years ago he first established his claim to serious consideration as a young musician of promise by winning the second award in the *Prix de Rome* contest. He is a pupil of Leneveu.

The second prize winner this time was a young woman named Nadia Boulanger, a pupil of both Gabriel Fauré and Charles Widor. Not yet twenty-one years of age, she surprised the jury by the resourceful style in which she had worked out the orchestration, and it is predicted that next year she will carry off the first *grand prix*, with the distinction of being the first representative of her sex to do so. Her cantata was sung by Mlles. Lamare and Winsbach and Rodolphe Plamondon, the Montreal tenor now at the Opéra.

Competitors that received special mention were MM. Flament, Mazellier, Tournier and Marc Delmas. M. Mazellier was especially fortunate in his choice of interpreters—Louise Grandjean, Mme. Cain Guiandon and Jean Muratore, the new tenor.

THE many signs of a more general re-awakening to the beauties of Gluck's operas make timely the utterances of Camille Saint-Saëns in a recent issue of *Le Ménestrel* on the subject of the interpretation of the early masters.

"As a rule," says the learned doctor, "musical works of the past are spoilt by being taken at a rate unheard of at the time they were written, whereas when Gluck's operas are taken in hand the reverse happens." Citing as an instance the air of *Thaos*, "De noirs pressentiments," he characterizes it as "the most feverish piece one can imagine, the fever amounting almost to madness: yet this is always rendered in a broad, solemn style, contrary to the intentions of the composer."

"I shall be asked, 'How do you know that? You did not know Gluck,'" he continues. "No, but I was intimately acquainted with Berlioz, who in his young days saw Gluck performances at the Opéra, when the traditions were still preserved."

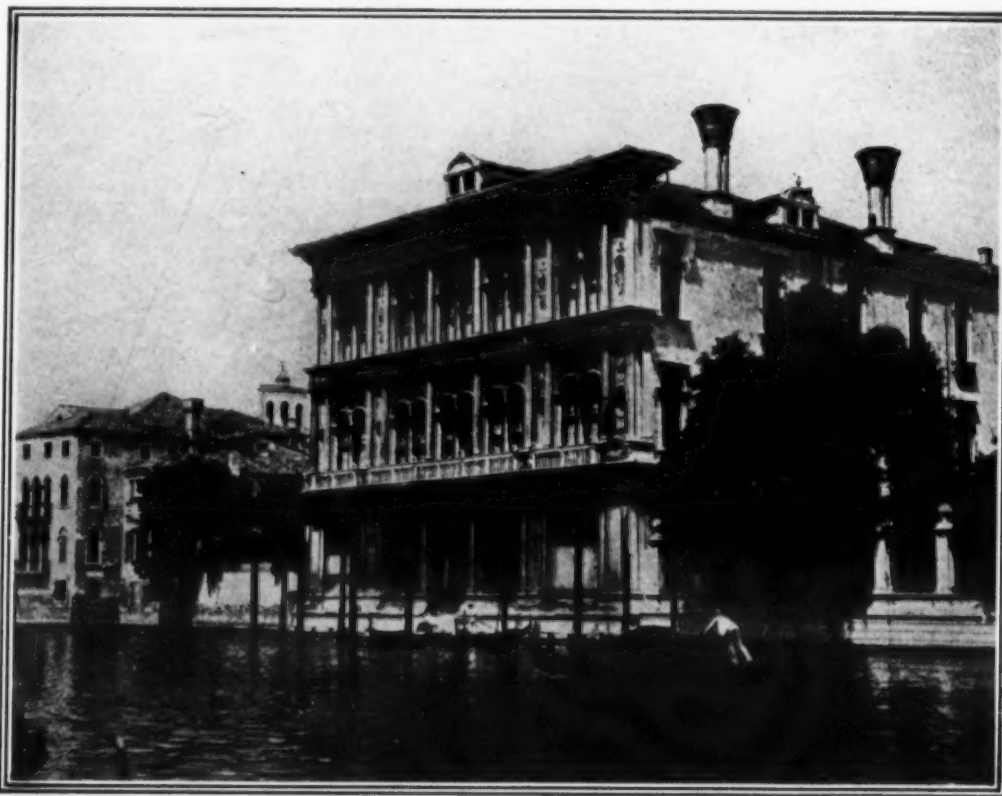
ALWAYS a staunch admirer of Edvard Grieg, the German emperor has commissioned one of Berlin's leading artists to paint a portrait of the Norwegian composer for one of the walls of his Berlin palace. On his recent Scandinavian tour

he visited the grotto where Grieg lies buried. It is still remembered that the enthusiastic tribute he paid Grieg last year at the time of the latter's death was received rather sullenly by the composers among his own subjects. During his lifetime Grieg was frequently the Kaiser's guest.

AS next year will mark the centenary of Mendelssohn's birth, the directors of the Crystal Palace, at Sydenham, near London, have decided to convert the projected elaborate Handel Festival into a Handel-Mendelssohn Festival. The schedule, in consequence, has been arranged tentatively as follows:

June 12, general rehearsal; June 15, either

HOUSE IN VENICE IN WHICH WAGNER DIED



Over a quarter of a century has passed since Richard Wagner died. After the strain of producing "Parsifal" and superintending performances of his other works at Bayreuth in the Summer of 1882 ill-health compelled him to seek a Southern climate in the Autumn. He took a house in Venice, on the Grand Canal, for the Winter, and there death overtook him suddenly, on February 13, 1883.

Handel's "Messiah" or Mendelssohn's "Elijah"; June 17, Selection Day, excerpts from Handel's "Israel in Egypt" and Mendelssohn's choral and orchestral works; June 19, either "Elijah" or "The Messiah."

Dr. Frederic H. Cowen is to be the festival conductor, with the Handel Festival Choir and Orchestra, numbering 4,000 singers and instrumentalists, under his bâton.

NOT long ago a prominent English musician was asked whether he thought it possible to inculcate in navvies a liking for Bach fugues. His reply, which may be considered unduly optimistic by many of his colleagues, was an emphatic affirmative, followed by this recipe:

"Shut them up in a room for an hour every evening. Let them smoke, make them comfortable, and have the fugues, and nothing but the fugues, well played for them, and in half a year they will be as incapable of enduring cheap jingle and meretricious slop as we are."

The London *Daily Telegraph* is informed that, while as yet very few representatives of the honorable order of navvies have volunteered as subjects for this experiment, a great many have strongly resented the imputation that they appreciate cheap jingle.

PUCCINI and Verdi dominated the last four nights of the Covent Garden season, which was admittedly "the most brilliantly successful in the annals of the Grand Opera Syndicate." To Melba fell the closing demonstration, which was intended also for Zenatello and Scotti, her associates in "Otello." Two nights before the Australian songbird and Zenatello had thrilled the house once more with a ringing high C in their duet in "La Bohème," while on the intervening evening Tetrassini went back to early Verdi and "La Traviata," with McCormack and Sammarco as her principal companions in stage woe. The week had opened with another brilliant

separable in London, were brought into the lurid spot-light four times, "Les Huguenots," with its all-star cast, had three performances, while to Maria Gay and "Carmen" but two evenings were assigned. Gluck's "Armide" and Gounod's "Faust" each had two opportunities to impress the public anew, and a single hearing was considered enough for Giordano's "Fedora."

IN *The Violin and String World* a writer rakes his English compatriots over the coals for ignoring native artists in their ecstatic adoration of the foreign trademark. As the American public could make a personal application of his remarks with almost equal justification, they are quoted herewith:

"When one reflects on the legion of foreign virtuosos whom we eagerly invite to our shores, straining them to our hearts with every evidence of the liveliest satisfaction at the fact that they are foreigners—I repeat, when one reflects a little on this condition of things, it seems about time that we looked round about us for signs of native talent. By all means let us welcome talent from whatever source it comes, but for Heaven's sake let us exercise our reason, and not turn our backs coldly on our own flesh and blood when it also possesses talent in similar degree."

"There is no particular virtue in speaking broken English and eating with one's knife. The latter can be acquired by those of us to whom it does not come natural. Let me not be misunderstood; I do not refer to artists of the first rank, but to the hordes of tenth-rate musicians who flood our shores during the musical season on account of their inability to impress their own public."

"England is, I believe, the only country which is glad to pay a high price to be bluffed!"—The writer evidently is blissfully ignorant regarding conditions in this country.—"Our public enjoys the antics of the *poseur*, talks volubly about things it but dimly comprehends, and appears to be indifferent to an artist, however richly endowed with talent, if he be not half-crazy or ill-mannered; at any rate, it is a serious handicap to be English. Surely the time has come for us to drop this nonsense; for us to be guided by our intelligence, or if we are deficient in that, to labor to improve it." Amen!

ONE hundred years ago Beethoven's "Eroica" Symphony was performed for the first time in the palace in Vienna now occupied by the French ambassador. By way of celebrating the centenary the ambassador arranged a special performance of the work in the same room a few weeks ago. Felix Weingartner, by whose readings of Beethoven most Germans and Austrians swear, was the conductor.

J. L. H.

Oscar Saenger Sails

Oscar Saenger sailed for Europe August 4, on the *Kronprinzessin Cecilie*. He will go directly to Bayreuth, to attend the Festival performances, and, incidentally, to observe the progress of his pupil, Allen C. Hinckley, the popular Hamburg basso, who is singing principal bass rôles during this festival. Hinckley has been five years at the Hamburg Opera, and is engaged for the coming season at the Metropolitan Opera House, when Saenger will have three pupils doing leading rôles there, as Mme. Marie Rappold will remain and Mme. Bernice de Pasquali, coloratura soprano, has recently been engaged. Mr. Saenger will reopen his studio on September 28.

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MIDSUMMER CONCERT FOR AUSTIN MUSIC LOVERS

Texas Musicians Return from Study in Europe—Teachers Enjoy Vacations

AUSTIN, TEX., Aug. 8.—A large and appreciative audience assembled at Eighth Street Hall Tuesday night to hear the trio of talented young artists, Misses Phelps and Dickason and Arthur Saft, who had announced a Midsummer concert to relieve the monotony of the dull season.

Louise Dickason, the pianist, of Memphis, Tenn., has spent the past few weeks in Austin, the guest of her aunt, Mrs. W. E. Hawkins, and has taken part in several important musical events. Una Phelps, the vocalist, was in splendid voice. Her last appearance on the program was in "Three Colonial Songs," "Mary of Argyll," "Tis But a Little Faded Flower," "Within a Mile of Edinboro' Town." These were sung in costume, and were especially good.

The chief interest centered in the violin selections of Arthur Saft, who has recently returned from a three years' course of study at the best conservatories abroad. Although barely eighteen years of age, he displays such unusual talent that a brilliant future is expected for him. He will return to Brussels in the near future to resume his studies.

Besserer's Band, which recently won national fame by carrying off the highest award at the Elks' Convention in Dallas, has gone for a two weeks' trip to fill engagements at fairs and other festivities.

Leona and Emily Mayer, who have been studying at the Bush Temple Conservatory in Chicago, have returned to spend their vacation with their parents.

William Rudolph has just returned from a three years' stay in Europe, and is planning a series of concerts. Mr. Rudolph is a talented pianist, and expects to organize a class of artists in the near future. He has recently graduated from the Conservatory of Cologne, and spent some time studying under Fritz Steinbach while abroad.

Bertha Hawkinson, who for thirteen

years has served as organist for the Tenth Street Methodist Church, is spending the Summer in Chicago, doing advanced work in music. Her position is filled during her absence by Prof. W. E. Metzenthin.

G. M. S.

OPENS "ROYAL SCHOOL OF OPERA" FOR AMERICANS

Baron Louis von Horst, of Coburg, Tells of Plan To Aid Our Singers in Germany

Baron Louis von Horst, of Coburg, Germany, who came as a passenger on the *St. Louis*, of the American line, last week, to look after his 2,000-acre plantation in California, said that before starting for America he had opened what he terms a royal school of grand opera in his native city, and that thirty Americans already are studying there. "In doing this I am following the most excellent example of Mme. Lillian Nordica, who is to establish her temple of music on the Hudson. The expense is nothing to the pupil. I intend to produce at least two operas during the season, and at the performances the royal house of Saxe-Coburg and Gotha will be represented.

"I have engaged Frederick E. Bristol, who was one of Mme. Olive Fremstad's teachers, as the director, and Mr. Moody Manners, of England, has assured me that he will be present at our first performance in order to select young singers, who he says are much needed in opera. The idea is solely to help young men and women singers to obtain engagements, and they will be saved the expense which always attends the efforts to be publicly heard in any home of grand opera.

"If they are satisfactory in voice and manner it will not be difficult for them to obtain engagements, for you have now at least twelve Americans whom I can name who are winning laurels in foreign countries, including Germany."

When Baron von Horst was asked why, as a loyal German, he evinced such interest in Americans, he said, with a smile; "Perhaps my having an American wife has something to do with it."

CLEVELAND PIANIST TO MAKE TOUR OF GERMANY

William A. Becker To Play Abroad for Two Months—Henry Bramsen in Charity Concert

CLEVELAND, O., Aug. 10.—William A. Becker, the American pianist, is under contract for a tour of Germany during January and February, 1909. He will return to the United States in March, and give several recitals in New York and Boston. Mr. Becker is now at his home near this city, arranging programs for the coming tour.

Ethel Du Fré, Houston, Domenico Russo, Lina Bertozzi, Ottley Cranston and Arthur Dean were the principals in the performances of "Faust" at the Euclid Gardens last week.

Agnes Caine Brown has left the Garden Company and joined the Imperial Opera Company at the Coliseum Garden Theater. Miss Brown and Clarence Harvey were the principals last week in "The Geisha."

On Tuesday evening, August 4, a benefit was given at the Lyceum Theater for the Society of the Holy Family. The musical part of the entertainment was given by Henry Bramsen, solo cellist, and his wife, Mme. Martha Sandal Bramsen, singer.

Marie Emerson Ackley, daughter of J. M. Ackley, of this city, recently graduated from the Granberry Piano School, New York City.

The Wilson Avenue Temple is about to complete the personnel of its choir. The soprano will be Rita Elandi; W. J. Corns, bass, and Claude H. Selby, tenor. No doubt the contralto will be selected this week.

Sol Marcossou, the violinist, in one of his recent recitals at Chautauqua, honored two of Cleveland's musicians by including their compositions in his program. He played a Folk Song by Patty Stair and Kossack Dance by Charles Heydler.

A. F. W.

String Quartet in Baltimore Theater

BALTIMORE, Aug. 10.—A string quartet gives a program of classical music between the acts at the Auditorium Theater, taking the place of the regular orchestra. This is

an innovation for Baltimore, and the result will be watched with interest. The quartet is under the direction of Emile S. Odendthal, a well-known violinist, and is composed of S. Belov, first violin; Morris Finkelstein, second violin; L. Rosenberger, viola, and R. Lorleberg, cello.

W. J. R.

NEW MUSIC COMMITTEE MEETS IN PITTSBURG

J. B. Finley, Banker and Coal Operator, Succeeds James I. Buchanan as Chairman

PITTSBURG, PA., Aug. 10.—A meeting of the new music committee of the Pittsburgh Orchestra was held last week, resulting in the election of J. B. Finley, the well-known banker and coal operator, as chairman of the committee, to succeed James I. Buchanan, the new committee now consisting of Mr. Finley, John Eaton, Edward A. Woods, Edwin Z. Smith and W. C. Hamilton.

Manager W. T. Mossman at this meeting reported that he had signed contracts for the appearance here of Bonci and Calvé in addition to those already reported in *MUSICAL AMERICA*. He also reported that with the exception of a few vacancies all players for next year's organization have been signed.

The recent editorial in *MUSICAL AMERICA* regarding the Pittsburgh Orchestra attracted much attention here among local musical people, because the organization has been much maligned frequently by newspaper correspondents, too, who have gone out of their way to tell stories about the orchestra, many of which have been ridiculous and many untrue. The Pittsburgh Orchestra is certainly a permanent fixture, and, regardless of the fact that deficits ranging from \$35,000 to \$40,000 have occurred yearly, the money has always been paid and the credit of the orchestra sustained.

E. C. S.

Although a matured artist, Arthur Hartmann, the violinist, is in years but a young man. It will be a surprise to many people to learn that Hartmann is but twenty-seven years of age. He celebrated that birthday on the 23d of July at Finistere, France.

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LABELS IN VIOLINS "ARE DELUSIONS AND SNARES"

Maud Powell Besieged by Owners of Alleged Rare Instruments Since Guadagnini Story Appeared

Since the story of Maud Powell's Guadagnini violin has appeared so generally in the American press, the noted violinist has been besieged with letters from all over the country apprising her of the existence of various wonderful violins, chiefly Stradivari, that have "been in the family for several generations," but which the owners would now part with "for a consideration." It would seem from the numbers of letters received that rare old violins grow on bushes in every State in the Union. It is a pity that it is not more generally known that Stradivari labels have been and still are made by the thousand, and are pasted into all sorts of fiddles by all sorts of makers.

There is a pathetic instance, only one of many, of a lady in very moderate circumstances, buying for a goodly sum a so-called "Strad" from an old darkey who had hitherto refused to part with it. The lady brought the violin to Mme. Powell, thinking, no doubt, she had a valuable prize, worth perhaps thousands of dollars. The instrument had, however, no market value, and Mme. Powell felt it was but right to tell the lady so, difficult as it was to cause her so great a disappointment.

The true connoisseur scarcely thinks of the label when looking at a beautiful instrument, though if the original label be luckily preserved, so much the better. Speaking generally, however, labels are delusions and snares. The following little fable points a moral in this direction:

Once upon a time there was a Fine Long Black Buggy Whip which fetched a good price in the Market. Upon it were pasted Three Labels, which read thiswise: "This is an Eel-skin Whip." "Guaranteed Pure Eel-skin." "Genuine Eel-skin, Made by the Eel-skin Whip Co." The purchaser, being a neat Man, tried to scrape off the White Labels from his Black Whip. But his knife slipped and being a Sharp Knife, it cut into—not Eel-skin, but Waxed Twine! Said the Man: "What a fool am I. But I have learned a lesson. And it is: Beware of Labels."

First Impressions of a Concerto

André Tridon, the new manager of the New York Symphony Orchestra, tells this story, the truth of which he vouches for emphatically: "Last Winter while Bauer was playing a concerto with orchestra, I invited one of my friends, whose musical

Chicago Organist and Manager of Conservatory, Caught by Photographer



Dr. William Carver Williams, on the left, and C. H. Havens, from a Photograph Taken in Front of the First Baptist Church, Chicago.

CHICAGO, Aug. 10.—The accompanying illustration represents Dr. William Carver Williams, baritone, and C. H. Havens, the organist, as they were leaving the First Baptist Church, after the Sunday service.

Mr. Havens is one of the oldest organists in Chicago, and one of the best known and most capable ones. He wrote the specifications for the great organ of this church,

which is one of the finest instruments in the city, and he has been known for a number of years as a composer of church music which has been used extensively. Dr. Williams is the manager of the Cosmopolitan School of Music and Dramatic Art, and has won an enviable reputation as a concert singer, and also as a teacher of singing.

knowledge was rather limited, to accompany me. He seemed to enjoy keenly the solo passages, but the *tutti* apparently ruffled him, and on one occasion he went so far as to stamp his foot, causing considerable consternation among his neighbors. "What was the matter?" I asked him, at the end of the performance. "Well," he replied, regaining his composure, "that Bauer fellow is all right, but why did the blamed band always butt in whenever he played loud? They never even gave him a chance."

NORMA TRIO POPULAR AT ATLANTIC CITY

Much Music for Summertime Visitors to Jersey Sea-shore Resort

ATLANTIC CITY, N. J., Aug. 10.—The Norma Trio, a New York musical organization which has been giving a series of interesting recitals here, has added a new member to its list—Antoinette Harding, who has been giving vocal numbers at the Trio's concerts in the Hotel Ostend.

Georgia Strauss, the contralto, has been added to the vocal trio comprising Mme. Noldi, Signor Alberti and Cecil James, and now the quartet is one of the most attractive musical features in this resort. Miss Strauss is staying with Mr. and Mrs. Hempel, well-known musical people of this city, on Pennsylvania avenue.

Emilie Molter played the "Tannhäuser" march, in piano duet form, with Evalyn Tyson, scoring a great success, at the Casino of the Steel Pier, Thursday morning. Miss Tyson recently returned from a Canadian school, where she was studying and teaching music, and Miss Molter is a pupil of Arthur Claassen, who took the Arion Society abroad. At this musicale, which was a benefit for a Brooklyn popular charity, the Norma Trio gave two selections that added another to their long list of successes in this resort. Mrs. Warren M. Cole sang two of Burleigh's songs at a recital on the Steel Pier last Thursday, and gave satisfaction in these, as in the duet with Edna Baier, soprano. Others who participated were Mrs. Ingram, Margaret Leeds Evans, Mayme Tompkins, Emily Scull, Maud Bozeth and Mrs. August F. Bolte. Tuttle C. Walker, tenor and choirmaster of Olivet Presbyterian Church, and a worker for the success of the concert, gave two solos. L. J. K. F.

FRANCIS ROGERS ACTIVE

Baritone Gives Series of Recitals on Long Island and at Newport

Francis Rogers, the baritone, has been giving a series of song recitals on Long Island. On July 23 he sang at Bellport; on July 24 at Easthampton; on the 25th at Southampton; on the 30th at Westhampton; on the 31st at Quogue. These recitals met an eager and enthusiastic reception from the Summer colonies at these resorts.

During the following week Mr. Rogers sang at four prominent Newport homes—those of Mrs. Henry Clews, Mrs. W. T. Bull, Mrs. S. Barton French and Mrs. George S. Scott. He is now in Bar Harbor for professional appearances there.

MacDowell Lecture Recital

CHICAGO, Aug. 10.—A MacDowell lecture recital was given by Eleanor Florence Godfrey, Thursday morning, August 6. "To the Sea," first movement of Sonata, op. 45, and a group of smaller numbers were delightfully played by Miss Godfrey. She was assisted by Jane Spearin, contralto.

C. W. B.

Luigi Mancinelli has been conducting at the new Colon Theater in Buenos Ayres this Summer.

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Josephine Knight, soprano, will sing at the First Church of Christ, Scientist, Boston, during August.

Charles B. Stevens, a Boston vocal teacher, is passing the Summer season at his Summer home at Centerville, on Cape Cod.

Mary A. Cryder has returned to Washington from Atlantic City, and will spend the month of August in the National Capital.

Dore Wolfsteiner, a cellist of Washington, will take his vacation next March, when he intends to take an extended European trip.

Francis J. Sadlier, the Cleveland, O., baritone, has planned to do some coaching in Europe a few months next Winter and in the early Spring.

The Goddwyn Institute of Memphis, Tenn., will have as one of its musical attractions next season a recital by Mme. Charlotte Maconda, of New York.

Alice Wolfgang, contralto of the Pilgrims' Congregational Church, Chicago, has returned to her home in Salt Lake City, to remain through the Summer.

Arthur L. Lawrason, the well-known New York teacher of singing, returned from his vacation last week, and on Monday opened his studio at the Hotel Calumet for the season.

Cecelia Korman, a theater violinist of Brooklyn, who has met with much success in her public appearances, will leave shortly for Leipzig, to continue her musical education.

Ralph L. Flanders, general manager of the New England Conservatory of Music, and his family, will pass the month of

August at Pleasant Lake Camp, near Carroll, Me.

Alice Seckles, a pianist of Salt Lake City, will leave in September for Chicago, accompanied by her mother, to take a course under Mrs. Fannie Bloomfield-Ziesler for several years.

Word was received in New York this week from Jeanne Franko, the violinist, that she has enjoyed a week's stay at Interlaken, Switzerland. She will next go to Munich and Wiesbaden.

Mrs. Flora E. Potter, soprano, gave a musicale last week at the residence of J. H. Davis, North Conway, N. H., and last Sunday evening she sang at the Kearsarge Hotel, in that town.

Mrs. Hall McAllister gave the first of three subscription vocal recitals recently, at Mrs. Oliver Ames's villa at Pride's Crossing, Mass. The artists were Louise Homer and Jessie Davis, the well-known Boston pianist.

Albert K. Houghton, a young baritone who has a favorable reputation under the instruction of Charles Ovide Blakeslee, in Salt Lake City, Utah, will next season be associated with Mr. Blakeslee as an instructor.

Alice Burbage, one of the leading pianists of Washington, D. C., was heard in a musicale at the home of Mrs. Oliver J. Wells, at Bar Harbor, Me. She was assisted by Percy Averill, who gave several baritone selections.

Ivan Francisci has left Cleveland, O., for a two years' stay abroad, where he will study the 'cello under European masters. He has been the 'cellist at Keith's Theater for the year past, and was considered one of the best in Cleveland.

John C. Bohl, instructor of flute and oboe at the Peabody Conservatory of Music, Baltimore, has been engaged during the Summer directing the orchestras at Pen Mar and the Blue Mountain House, in the Blue Ridge Mountains.

Gustav Luders, the well-known composer of the music to the "Prince of Pilsen," "King Dodo," "Woodland," etc., cut his European tour short and has returned to America, in order to complete his four new operas for the coming season.

Mrs. Charles F. Droste, Jr., who was Ada Adams before her marriage, will continue her musical work in Montclair, N. J., in the Fall. Mrs. Droste is a pupil of Mme. Marchesi, and has a lyric soprano voice. She will appear in musicales in the course of the Winter.

Elesenna Pallavicini, solo violinist, has been engaged for Bay Shore Park, Md., commencing August 16. She appears in connection with the Neapolitan Troubadours, ladies' orchestra. "The Banda Roma" and Mme. Tosca closed a successful engagement at the park Sunday.

Through the generosity of a friend of the Peabody Conservatory of Music in Baltimore, a violin will be awarded at the close of the season to the student of that instrument who, in the opinion of the faculty, best deserves this honor. A violin was awarded to Harry Sokolove last season.

John Silvester, an organist of wide experience, and for twenty-one years director of the music department of Lawrence University, Appleton, Wis., played last week at the First Congregational Church, Salt Lake City. Mr. Silvester studied the organ at Oxford University, in London and Berlin.

Henry Prell, a singer and vocal teacher of Cleveland, O., has invented an instrument which he calls a "reflectophone," or mirror of the voice. It reflects the voice just as the phonograph reproduces it. Mr. Prell claims that he does not intend to put his invention on the market, but prefers to keep it for his pupils at the studio.

Harry Montandon Smith, who has been connected with the choir of First English Lutheran Church, Baltimore, as basso and choir director, for over thirty years, has resigned, to accept a position as choir director of First Presbyterian Church, in that city. Mr. Smith has a rich bass-baritone voice, and appears frequently at

concerts as soloist. He has a large class of vocal pupils.

Ada Birch, soprano, will spend some time with Alys Bentley, supervisor of music in the Washington Public Schools, and Edith Westcott, at their Summer home in the Adirondacks. While there she will fill several engagements, going later to New York City, where she will visit her uncle. Miss Birch has been substituting in the choir of Immanuel Baptist Church, and in that of the Westminster Church Memorial, Washington.

The Meriden Conn., Sängerbund, which is one of Meriden's leading German organizations, celebrated its twenty-fifth anniversary with an enjoyable family party at Meffert's Terrace Garden last week. The present officers of the bund are: Joseph Traut, president; Rudolph Boehle, vice-president; Henry Rebscher, financial secretary; Louis Ambach, treasurer; John Dreier, recording secretary.

Caroline Monteith Polhamus, of San Diego, Cal., a pupil of Oscar Saenger, of New York, who has returned to her home for the holiday season, gave an ambitious and well-arranged recital program of classics at the Club House last week. Verdi, Schumann, Schubert, Brahms, Bemberg, MacDowell, Beach, La Forge, Rogers, Bruno Huhn, Arensky and Frederick Norton constituted the composers whose works were presented by this young singer.

Ethel Tozier, a Washington, D. C., graduate concert pianist, gave a recital last week at the home of Elizabeth Sweinburn, at Newport. She was assisted by vocal numbers by Augustus Swann. Miss Tozier's program consisted of "Left Hand Study" (Schiabine), "Etude and Rhapsody" (Liszt), and a group of German dances and Etude by Saint-Saëns. The musical and social people of Newport have expressed themselves as much pleased with Miss Tozier's work.

The closing recital at the Summer course of the University of West Virginia at Morgantown proved one of the most delightful of the Summer, the soloists being John P. Lawrence, pianist; Anton Kaspar, violinist, and Ernest Lent, 'cellist. The program included Trio in F major (Saint-Saëns, Nocturne (Chopin) by Mr. Lent; "Dance of the Elves" (Sapientikoff) by Mr. Lawrence; "Zefir" (Hubay) by Mr. Kaspar; "Berceuse" (Schubert) and Gavotte (Popper) by Mr. Lent. The recital closed with that beautiful trio of Rubenstein, op. 52.

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Question for the Musical Union

[From the New York Sun]
In view of its declaration that conductors of operetta are contract laborers, will the union endeavor to deport from the country next October Signor Campanini merely because he conducted Offenbach's "Les Contes d'Hoffmann" last Winter, and is therefore subject to the operation of the law? And will it also endeavor to exclude Gustav Mahler and the rest of the famous German musicians who have de-

lighted in conducting "Die Fledermaus," which is the greatest of all Viennese operettas?

A Polish composer named Nowowiecki has written a symphonic poem based on Sienkiewicz's "Quo Vadis." The four parts are designated as "The Burning of Rome," "The Revolt Against the Christians," "The Reunion in the Catacombs" and "The Meeting of Peter and the Risen Christ."

"Johannisnacht" is the name of a new romantic opera, based on folklore, that Edgar Vogel has just completed.

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Karl Deichmann

From London the death of Karl Deichmann, the German violinist, is announced. He was in his eighty-first year. Deichmann, who had been a pupil of Spohr, Ernst and de Beriot, had lived in London since 1848, and was a close friend of many of the most prominent musicians connected with the English metropolis, notably Hans Richter.

His death has revived a characteristic anecdote dating from the great Wagner Festival in Albert Hall, London, in 1877. At one of the rehearsals Wagner was much dissatisfied with the work of the orchestra, and, turning to Deichmann, who led the second violins, he bade him tell the men that in any large German city they would be dismissed for such bad playing. Deichmann translated this remark in these words: "Gentlemen, Mr. Wagner is well aware of the difficulties his music offers, and begs you to do the very best you can, and, whatever you do, not to get annoyed."

Paul Homeyer

The death of Paul Joseph Maria Homeyer is announced in Leipsic. He had been one of the best known of German organ virtuosos. His grandfather edited the Roman Catholic choral book, "Cantus Gregorianus," and his father, Heinrich Homeyer, was organist at Lamspringe. Paul Homeyer studied at the Josephinum Gym-

nasium, in Hildesheim, and at the Leipsic Conservatory and University. For many years he had been professor of organ and musical theory at the Leipsic Conservatory, and had played the organ at the Gewandhaus Concerts. He was born in Osterode, in the Hartz Mountains, October 26, 1853.

Dr. Emil Vogel

Dr. Emil Vogel, a well-known German writer on musical topics, is dead at Niclassee, near Berlin, aged fifty years. From 1893-1901 he was the librarian of the Peters Music Library, in Leipsic, which was organized by him.

Among his works are monographs on Claudio Monteverdi and da Gagliano, the catalogue of the Wolfenbüttel Library and a "Library of the Published Secular Music of Italy from 1500-1700" (the result of many years' travels and indefatigable research). He was an honorary member of the Royal Academy of Music in Florence.

Frederico Chueca

Frederico Chueca, called the Spanish Offenbach, died a short time ago in Madrid. He was the composer of many operettas based on folklore, and as such was one of the most popular men in the music world of Spain. His best-known works are "La gran via" and "The Market of Cadiz." He was sixty-two years old.

Beverly B. Tilden

SAN JOSÉ, CAL., Aug. 10.—Beverly B. Tilden, soldier of fortune, known in the world of art and opera, and eighteen years ago the pet of the English nobility, died last week at Innesvale, his beautiful coun-

try home near Alum Rock Park, after being an invalid for seven years. He had introduced Mme. Nordica in England, and was a warm friend of the De Reszkés. Seven years ago he started from New York on a tour of the world, but became ill and was taken to his home in Santa Clara Valley, near Alum Rock Park.

Charles H. Thompson

TOLEDO, O., Aug. 10.—Charles H. Thompson, supervisor of music in the Toledo public schools, died last week from heart disease.

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